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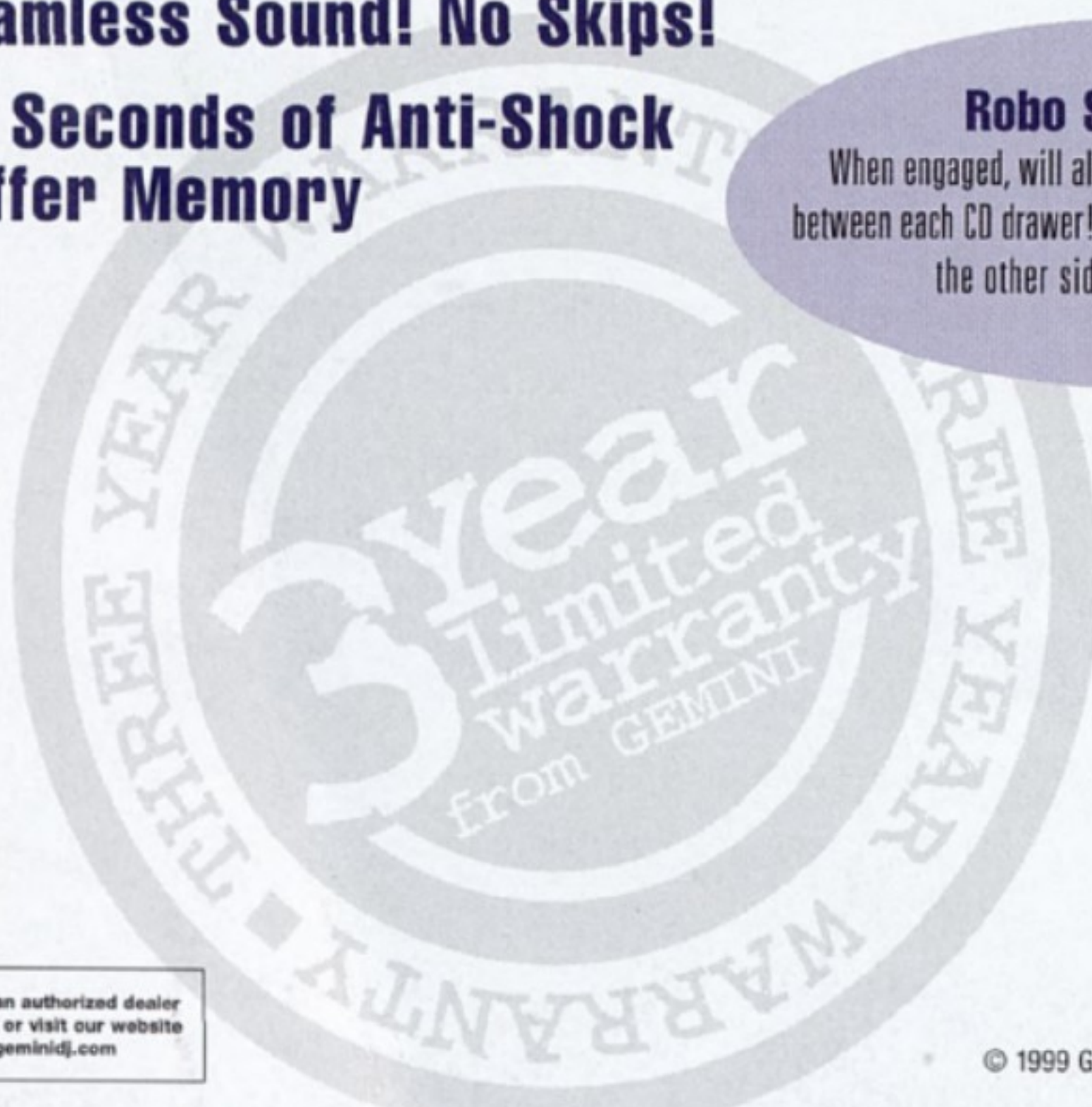
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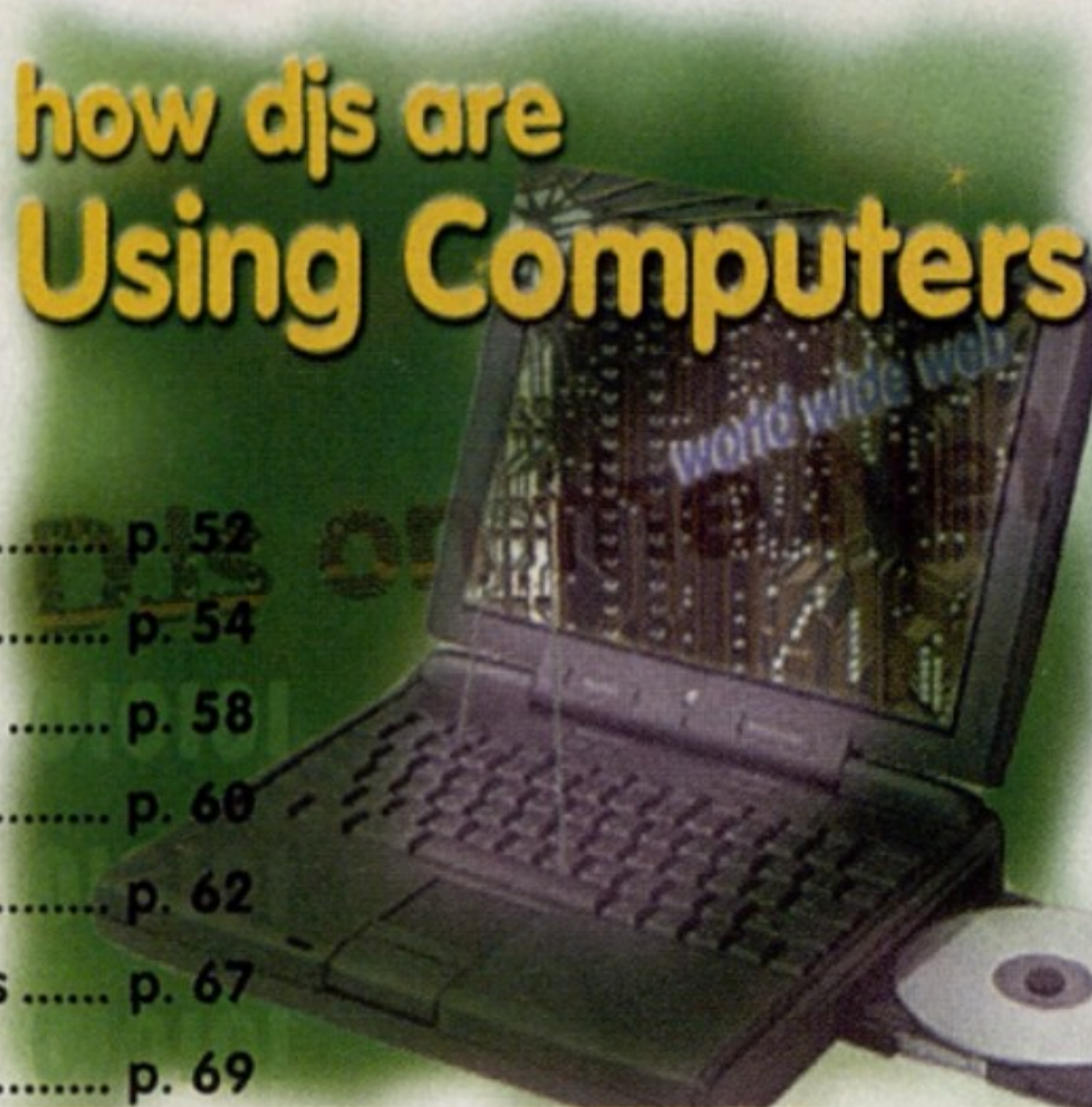
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Mobile BEAT

The DJ Magazine

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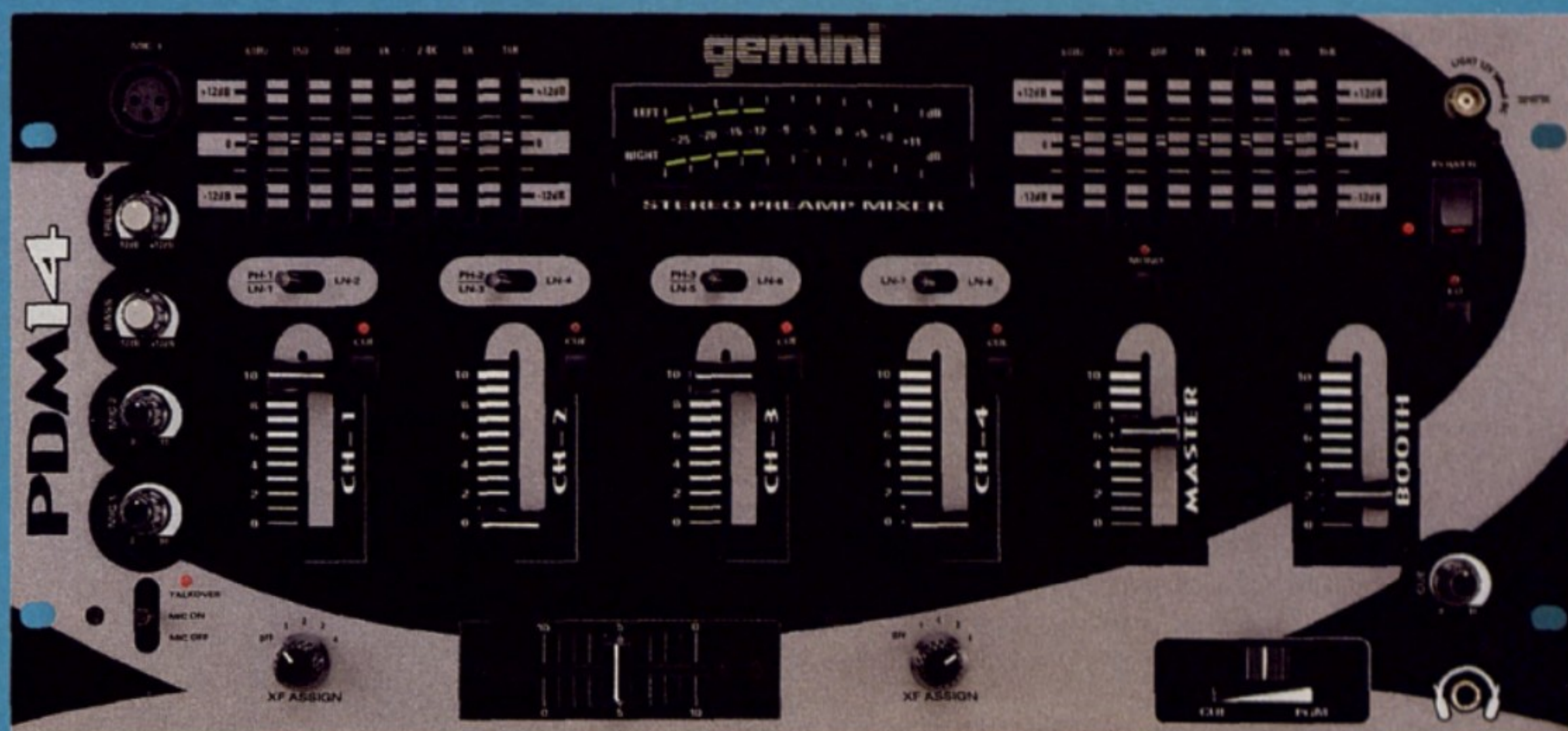
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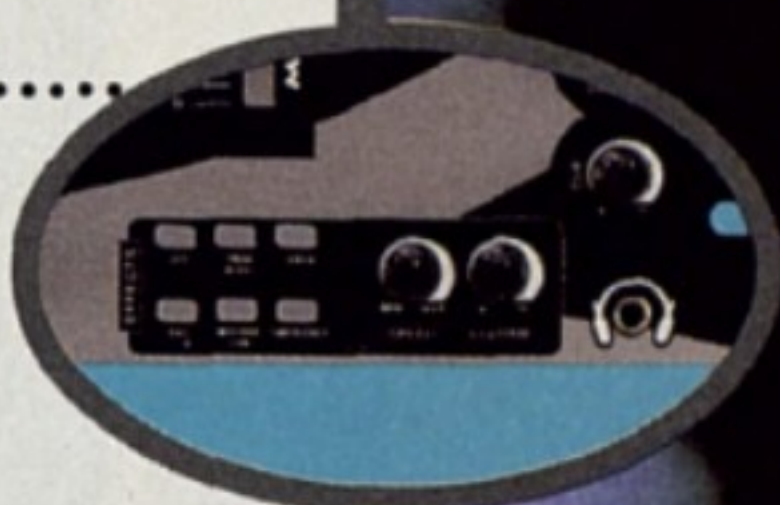


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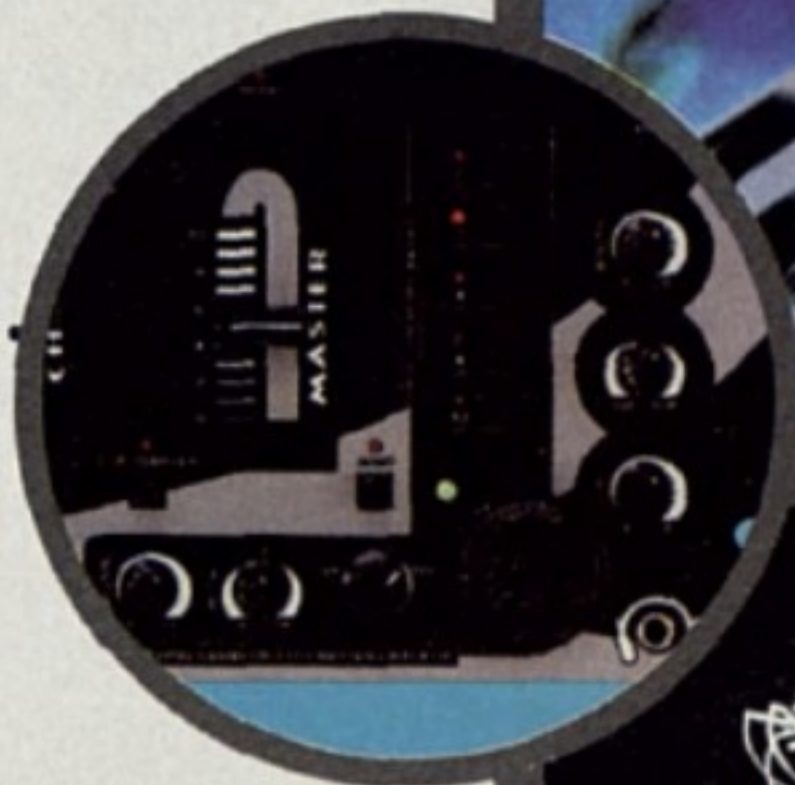
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Love/Hate Technology

Between hangs, freezes, the occasional crash, pesky viruses and Y2K, it can seem as if the time computers save equals the time it takes to get them to work right. I would hate to know just how many hours I've spent on computers since the day I first sat down in front of the tiny monochrome CRT of my original Mac 512 (that cute little box with 512k of RAM). But what a marvelous toy! At the time, I was working in advertising and paying \$35 (and up) for typesetters to set a page, or even a small block of text. At those prices, my first Mac (which was expensive by today's standards) paid for itself in no time.

In the years since, I've watched as the computerization of our culture has enabled co-workers, friends, and family members to unleash creativity that even they didn't know they had. The computer age has given birth to new ideas, jobs, and opportunities.

Where is it all going? In 1943, IBM Chairman Thomas Watson made this prediction, "I think there is a world market for maybe five computers." In 1949, *Popular Mechanics Magazine* forecast that, "...computers in the future may weigh no more than 1.5 tons." In 1981, Microsoft's Bill Gates declared that, "...640k (of memory) should be enough for anybody." These past predictions underscore the fact that nobody knows where computerization will lead us next.

In this issue, we take an in-depth look at how DJs are integrating computers into their businesses, their performances, and their lives. We'll explain how to get set up on the Web, take a look at several DJ Web sites, talk about new interactive information resources and explore new software that could change the way you perform forever!

Speaking of performing, don't miss the feature on millennium parties, with a special sub story on popular line dances of this century.

We've also loaded this issue with some great articles to help you take your business to new heights, including a look at how to make a great first impression, tips on how to document your work, and thoughts on how to make karaoke pay during the day.

Getting back to computers... when you were a kid, did your parents ever warn you about the "dangers" of sitting too close to the TV screen? Mine did. How ironic! — RAL

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Mobile BEAT

The DJ Magazine

AUGUST/SEPTEMBER 1999

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Here's what happens when your top product engineer is a DJ.

PRO-100

**BOTH
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FEEDBACK



HELP US JOHN TESH!

I read "TESH SAYS 'THANKS DJS'" with great interest. I wonder, however, if Mr. Tesh could really thank us by helping to spearhead legislation that would allow us to make archive copies and or compilations from our "OWN - PURCHASED BY US - ORIGINALS" for use in our business. It is quite obvious, from Mr. Tesh's comments, that he recognizes the value of the Mobile DJ industry, in that it's a tremendous promotional tool not only for him, but for every artist who wants to promote themselves. We all wish that we had been given a nickel for every time that we plugged an artist/song, or for telling a guest the name of the song that was just played or the artist who did it. However, it was the artist who got the nickel. I don't have a problem with that. They've earned it. On the other hand, I believe we've earned something also. I would be quite happy if that "something" was the ability to legally make archive copies and compilations. What do you say Mr. Tesh? Talk to us!

Michael K

Self-serving or what?

I just received my first copy [of *Mobile Beat*], and have read it cover to cover. I just can't put it down! Thank you so much for starting my subscription with this issue. I don't know what I ever did before starting to read your publication. It's so great to know there are other mobile DJs who encounter the same problems I do, and to share some of the common experiences. It's also great to find solutions to some of these problems, and network with everyone. Thanks again! Keep up the great work!

Howard D. West

Pure Country Mobile Music Service

Regarding Female DJs (MB issue #53)

I took over our second system of four in 1994 after learning from one of the best DJs I know, my husband KC. And yes, I do haul in the equipment by myself. Of course, like Gail Johnson, I accept any help when offered, whether it is male or female (I'm independent, but not stupid). Most people in our area (Arkansas and Oklahoma) are comfortable with a woman DJ. The skeptics are sure surprised once they see me in action! I honestly love my job. People tell me all the time that I'm

having way too much fun at what I do for a living. I agree with Nikki Dorbin that people respond to the feminine touch. They love how truly caring I am when considering their requests. Also, at wedding receptions or other family oriented events with children present, having me there, as what I call "a built-in baby-sitter," is a great relief for mothers. Being a mother of three daughters reminds me that the women who attend my shows can actually enjoy the party because I don't mind the children being around me. My party props keep them entertained for hours. It is very satisfying to know that I'm there for the entire crowd. Every age group is thought of. That's part of being a woman... nurturing. I'm 100 percent confident that my audiences love that personal service! And I'm happy to give it!

Cindy Cagle, Owner/Operator
Great American Road Show, Inc.

That's not funny

I'm not burned up by your article about "Top Ten Reasons Females Make Better DJs," but I don't think it's funny either. Do you realize that you've given reason for females to

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FEEDBACK



continued from page 8

include your article in their brochures and to use during their sales pitches? Can't you just hear it now... "I'm glad you've given me a chance to speak with you about your upcoming wedding. I'll bet you didn't know that *Mobile Beat Magazine*, one of the top magazines in the Mobile DJ business, ran an article recently stating 10 reasons why females make better DJs? Would you be interested in a reprint of this?"

You're cutting the throat of some of your loyal (male DJ) subscribers for what you called "... good fun." Why would you intentionally dis a huge segment of your audience?

While I wouldn't be one to cancel my subscription because of this Top Ten nonsense, I'll bet there are some. What DID you expect?

In a world where we are trying to tame the hate, it always surprises me that there are those who seem to kindle the fire. Go figure!

Name withheld at author's request

Kudos

My wife, Linda, who is part owner and a DJ in this crazy business of ours, LOVED your articles on female DJs. Especially the "Top 10 Reasons Females Make Better DJs." Keep up the good work! We enjoy your magazine!

S. Jim Miller
Greenville, SC

— It's worth reiterating that we did not create the Top Ten Reasons... they were submitted by a real live reader. Considering the bashing females get in the line of duty, we found this a very positive way to salute the female segment of our profession and give them some well-merited encouragement. By the way, we received only one complaint (above), and no one cancelled their subscription. — Ed.



Peaved or Pleased?

Whatever the topic... your opinion matters!

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JUICE

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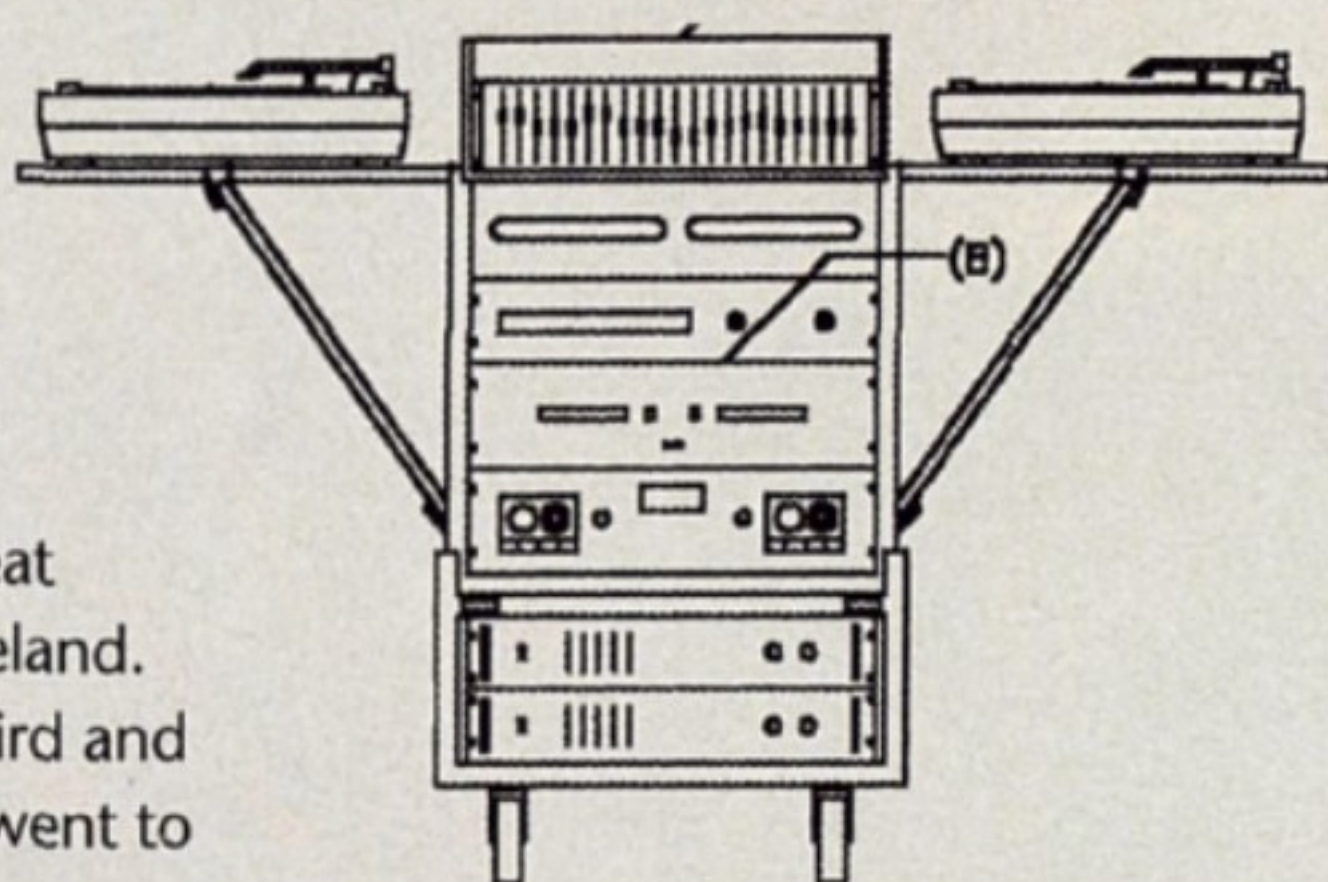


And the Winner is:

Congratulations to Edwin Agbuya of Oakville, Ontario, Canada the grand prize winner in the *Mobile Beat* and SKB "The Best Case Wins" design contest. Among Edwin's booty is an American DJ DCDPRO-300 CDP, Denon DN-M2300R dual minidisc recorder/player, Chauvet lighting system, Gemini PS700 mixer, Crown amp and cordless mic, Rane MQ302 32-band EQ, Mackie SRM450 speakers, Drew's Music Sampler and two SKB cases. In

addition, Edwin received a free trip to the summer '99 Mobile Beat Show in Cleveland.

Second, third and fourth prizes went to



Larry D. VanValkenburgh, Clifton Park, N.Y., Joe Gencarelli, Westerly, R.I. and George Bowen, Oakland, Calif. Each received an SKB case. Special thanks to the illustrious panel of veteran DJs who judged the designs: Kenny Zail, Atlanta, Ga., Jon Michaels, Sioux Falls, S.D., Mike Starnes, Dallas, Texas, Mike Ficher, San Mateo, Calif., Steve Jacob, East Rochester, N.Y. and Jim Kerins, Farmington, N.Y.

FIRST, FAST, FIVE MINUTES SOONER

If you've been by our Web site (mobilebeat.com) lately, you've probably noticed a new feature called "Online Update." With so much happening in the DJ profession, we needed to be able to get time sensitive news and information into your hands faster than our normal magazine deadlines allow. Initially, Online Update's content will focus on product



continued on page 14



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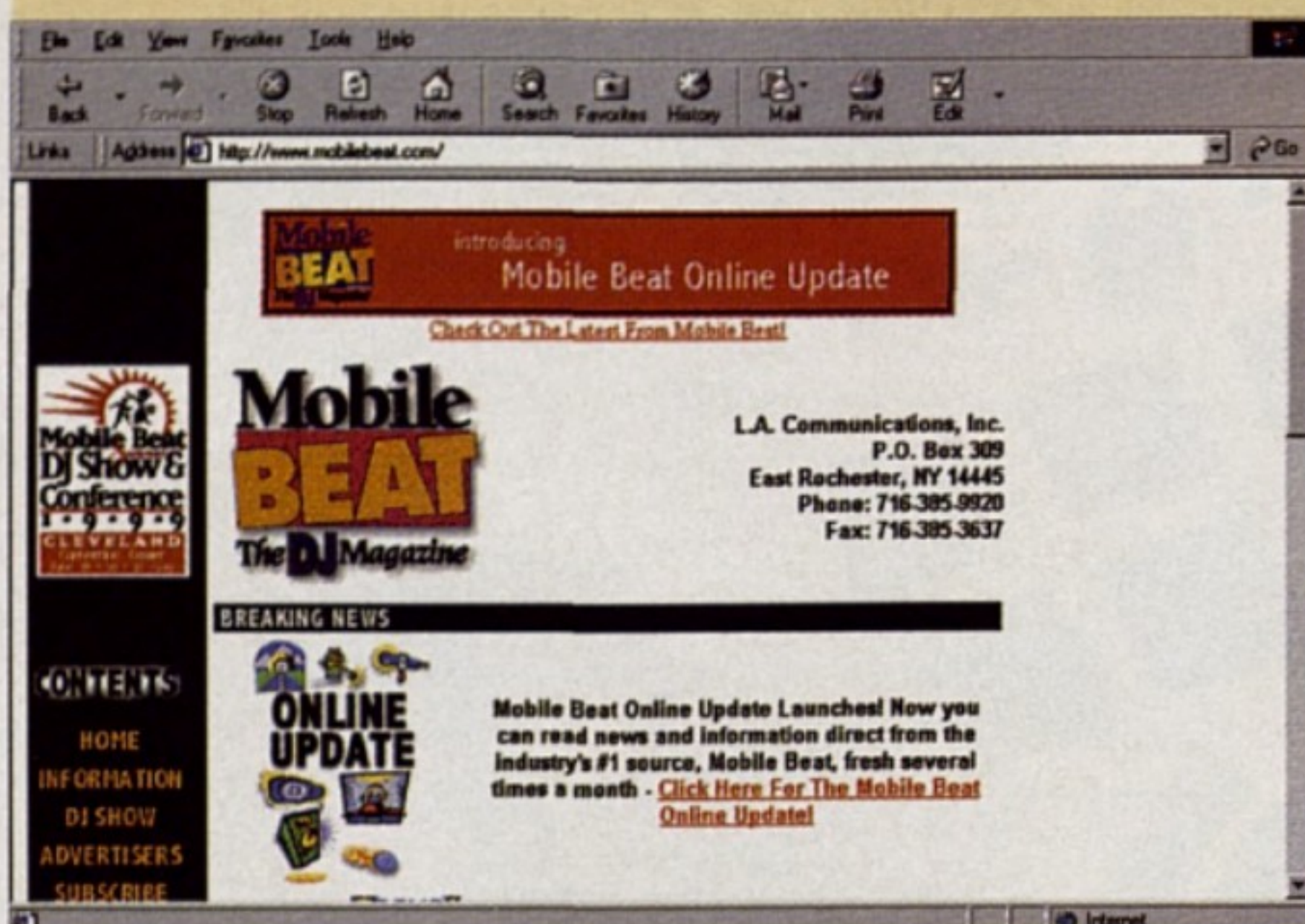


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introductions and new music, while providing a forum for online feedback and questions to "Ask DJ Waldo." There will also be a condensed marketing, performance or DJ Shopper feature from a forthcoming issue. Like most Web features, we will be tweaking and improving Online Update over the next few months. If you have any comments or if there are areas you would like to see expanded, let us know. Our goal is to update the site on a continual basis. So if you are looking for the latest DJ related news on the Web, check it out!

LAST CALL!

If you would like to see that custom paint job on your DJ truck, van or trailer in the pages of *Mobile Beat* — send us a photo NOW! Send prints to Mobile Beat, P.O. Box 309, East Rochester, N.Y. 14445 or hi-res JPEG scans to djvans@mobilebeat.com. We must receive them by July 16!

RESTORING THE SOUND

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JUICE

IN THE LOOP

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instrument, allowing you to compose and perform as an entire rhythm section. The length of the loops has been kept purposely short. At 1/2-4 seconds each, you get upwards of 1,000 loops on the CD. For more information or to demo Synchroloops, contact your local Guitar Center at www.guitarcenter.com.

FREE PLX VIDEO

Take a trip inside the innovative technology of QSC's PLX Series amplifiers with a new 7-minute videotape. The video features an insider's look at QSC's exclusive PowerWave™ switching power supply technology. PowerWave™, which is incorporated into all five PLX models, enables the amplifiers to deliver up to 3,400 watts in a 2-RU high, 13-inch (35.5 cm) deep package, weighing only 21 pounds (9.5 kg). The video also highlights key features of the PLX Series, including patented protection circuitry, fan cooling, front panel features, and connector capabilities.

To receive your free PLX video, contact QSC at (714) 957-7100. PLX product specifications and other information can be downloaded off the QSC Web site at: <http://www.qscaudio.com/products/amps/plxserie.htm>.

On A Mission From God...

If you would like to be involved in the formation of CrossOver, a new organization for Christian DJs, contact Ray Martinez in California at (714) 632-9202, or e-mail DJRayMar@aol.com.



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Dear Waldo:

I have a question concerning minidiscs (MD). I operate a DJ service part time and use MDs. I have only one problem with them. I've had about four or five MDs screw up on me. I put the disc in the player and I get "disc error" and the disc will not play at all. Is it possible for the MD not to play if it comes in contact with a speaker or a magnet?
James

Dear James:

Here's the take from Mobile Beat's Tech Talk editor George Mohr:

The minidisc format is actually a very reliable format. I have the first generation Sony MZ-1, which is the first MD unit that Sony ever made. These units, as well as any Sony unit that was manufactured with a retail price of \$600 or more, are very reliable.

There is nothing wrong with the way you are using your discs. No, they cannot be erased by a magnetic field. Or at least you

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need a strong field of heat in addition to the magnetic field in order to have a loss of data.

A minidisc works by having a laser heat up and "excite" the surface of the disc. Then a magnetic head arranges the material into the musical dips and peaks that are normally associated with CDs. The material cools and you have a permanent copy of your recording.

My suggestion is that you buy a more reliable MD unit (\$600 or more) and better quality discs.

Dear Waldo:

I need some detailed information about bi-amplification. I understand the reasons for bi-amping and the theory, but I am not quite sure of the setup. For example: Do I split the signal or use two amps? How is the second amp hooked up to the mixer? What else must I do to get a great sound and presentation? This is obviously a setup for a large hall but, doesn't this also apply when using a Peavey DJ1800 with its subwoofers?

Don M. Garberg
Roadshow Productions
Mountlake Terrace
roadshowproductions.com

Don:

This sounds like another question for Mobile Beat's tech expert, George Mohr.

Hooking up the system you described is simple. First, you disconnect your amplifier from the mixer. Then you hook up the crossover where the amp was. The crossover is the signal splitter. This will divide the frequencies into two parts. One becomes the high frequency channel and the other becomes the low frequency channel. So, if you want to keep your system stereo, you are presented now with four outputs. You connect the high frequency left and right channels to the lower-powered amp. You connect the low frequency left and right channels to the higher-powered amp. Now you connect your full-range speakers to the lower-powered amp and your subwoofers to the higher-powered amp. Now you are done with your connections.

On the crossover, set all your volume controls to the 12 o'clock or 0 db position. Most bass bins like a crossover frequency from 80 db to 150 db. Set this initially to 100 db. Power up your system turning on the amps last. Your amps should be set at full gain after you power up. Now play something through your mixer. Listen to the speakers to make sure you haven't misconnected anything, like accidentally connecting your full-range speakers to the higher-

powered bass amp, etc.

Now balance the system. Set all EQ and bass and treble controls to the off (0 db) position. Turn off your highs by reducing the gain all the way on just the crossover. Now you should only have bass. Tweak the crossover point on both channels until you get the best quality bass from your woofer. You should not hear any vocals or instruments bonking in the background, but don't lower the control to where you start to lose output from your bass cabinet. You will be forcing it and the amp to work too hard. Once you have the optimum frequency set, slowly bring up the volume on your full-range speakers by raising the volume on the two, high channel controls you reduced earlier. Now listen carefully and try to blend the full-range sound with that of the woofer. If you like a little more kick, back off a bit on the full-range volume. If you want more clarity or presence and less boom, increase the gain on the full-range speakers. That should be enough to get you started.

So what you have to do is purchase a crossover. A Rane AC-22, or the like, should do the job nicely. Do you have a second amp? If so, then you can use it in your system. Just make sure that you put the larger amp on the bass channels and the smaller amp on the high channels.

Here's another option: You can bi-amp with one amplifier if you are willing to sacrifice the stereo, which is not too critical. I almost always use a mono system when bi-amping. The trouble comes when you use a tape deck. Unless the tape deck is mono and the tapes were recorded mono, it will sound terrible. All you do is connect the bass speakers to one channel and the highs to the other channel.

Something you have to keep in mind when using one amp is that you can only use 4 ohm loads on most amps. So if you have a set of full-range speakers and they are already 4 ohms, you cannot use this setup. Why? Well, since you have to double up the speakers on each channel of your amp, your load will drop to 2 ohms. Most amps will not handle this for long-term use. (There are other things you need to do if you want to go this route, which I can explain later should it be necessary.)

Well, I hope that this gets you started on the right track. Let me know if you have other questions.

George Mohr



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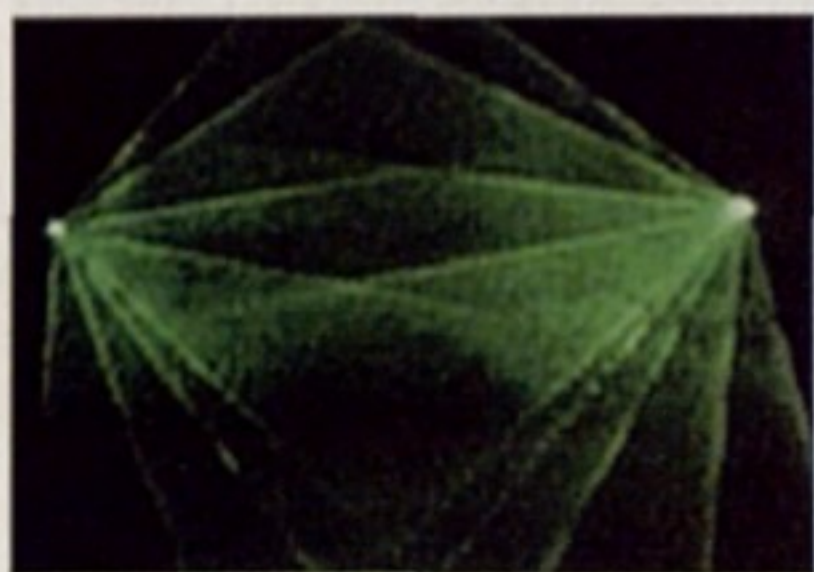
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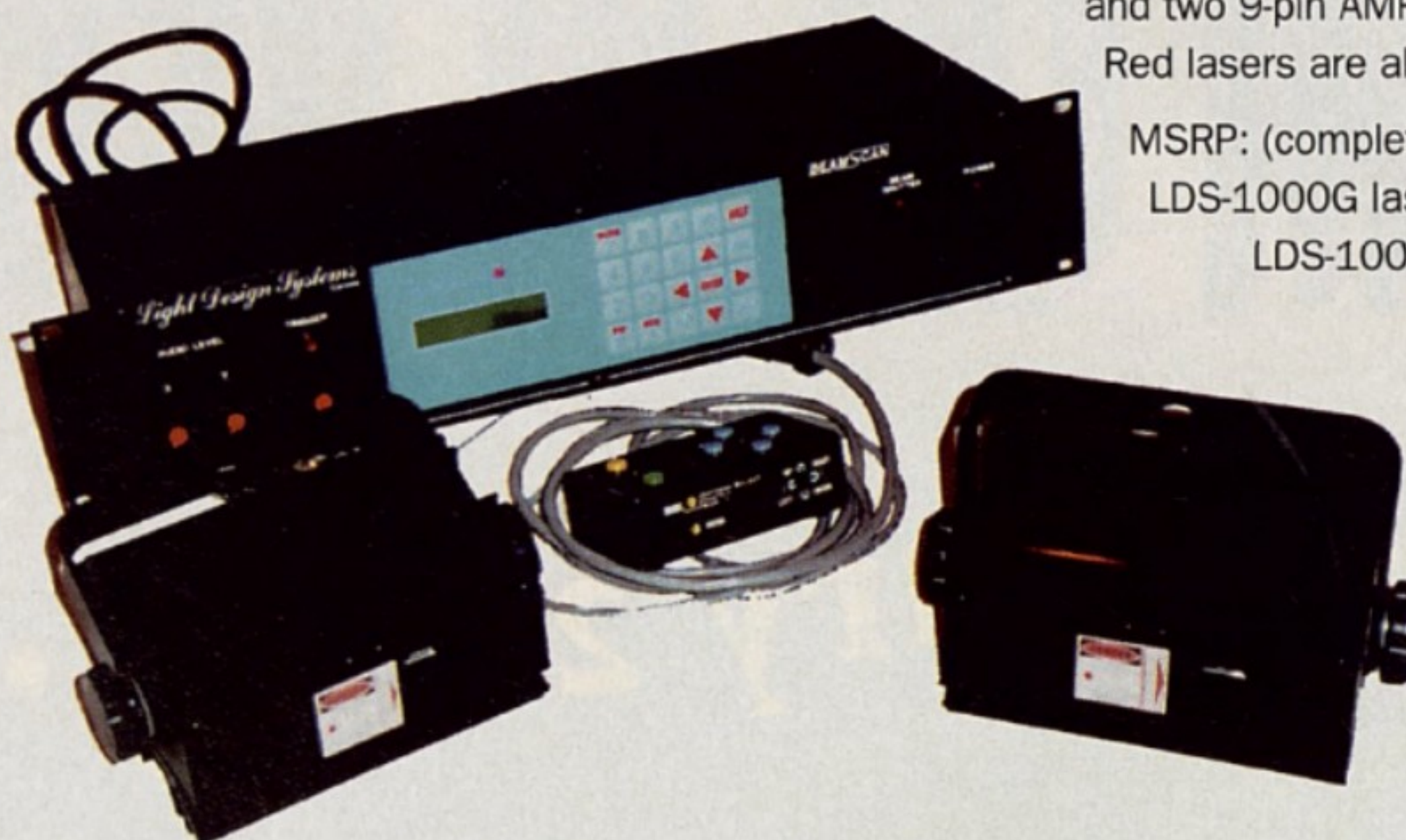


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MSRP: (complete system) \$6,375;
LDS-1000G laser head - \$2,699;
LDS-1000S controller - \$1,126



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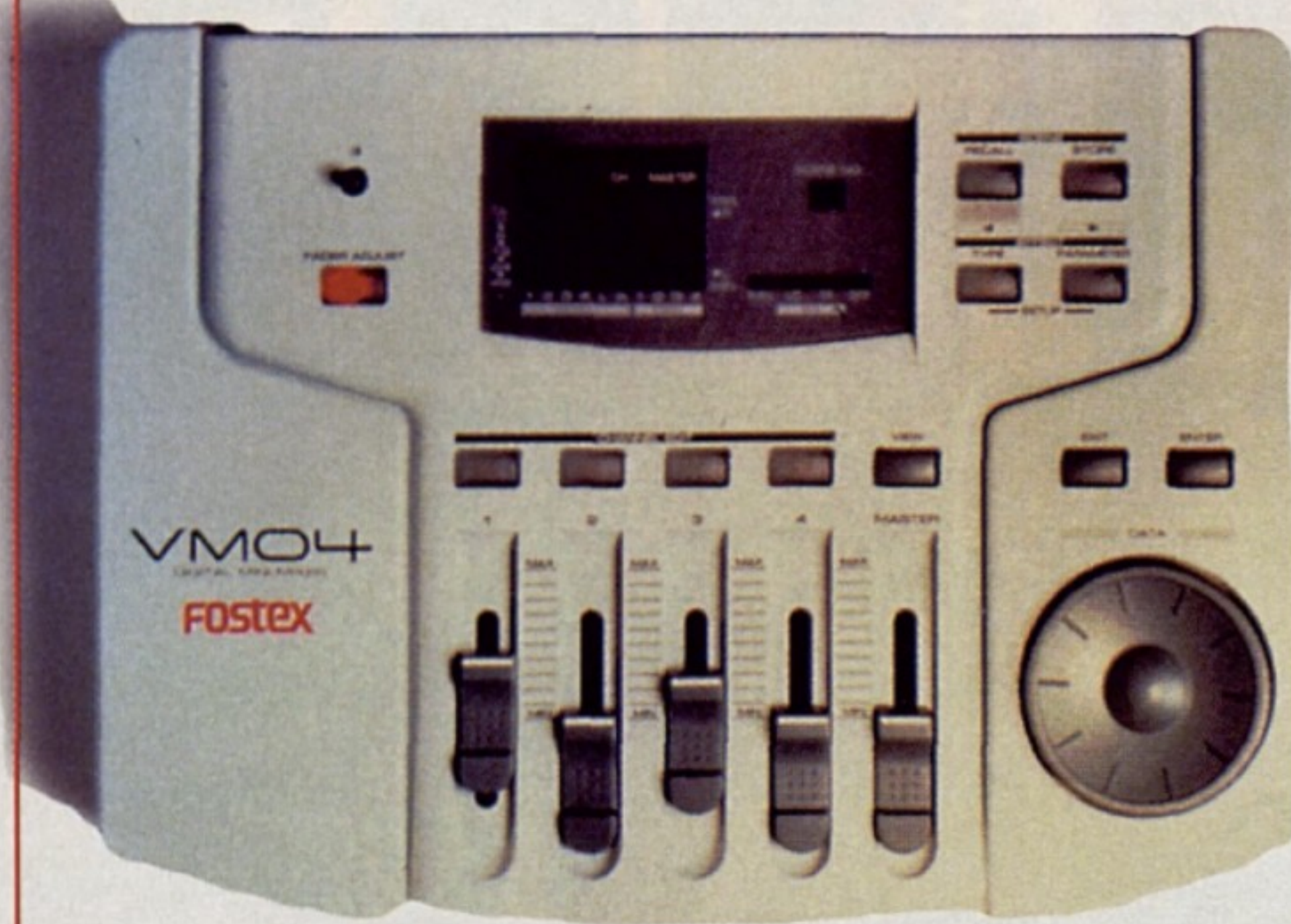
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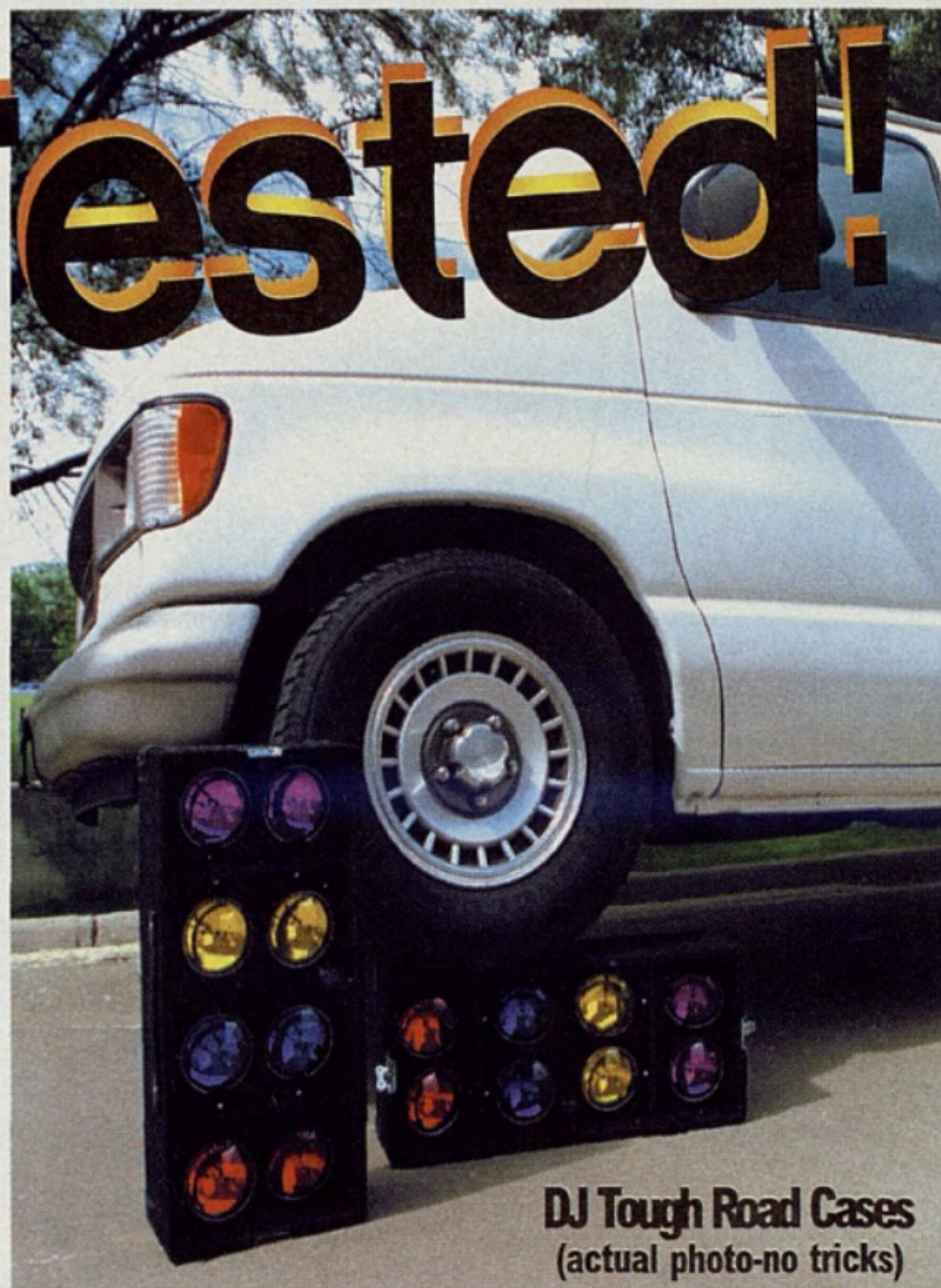
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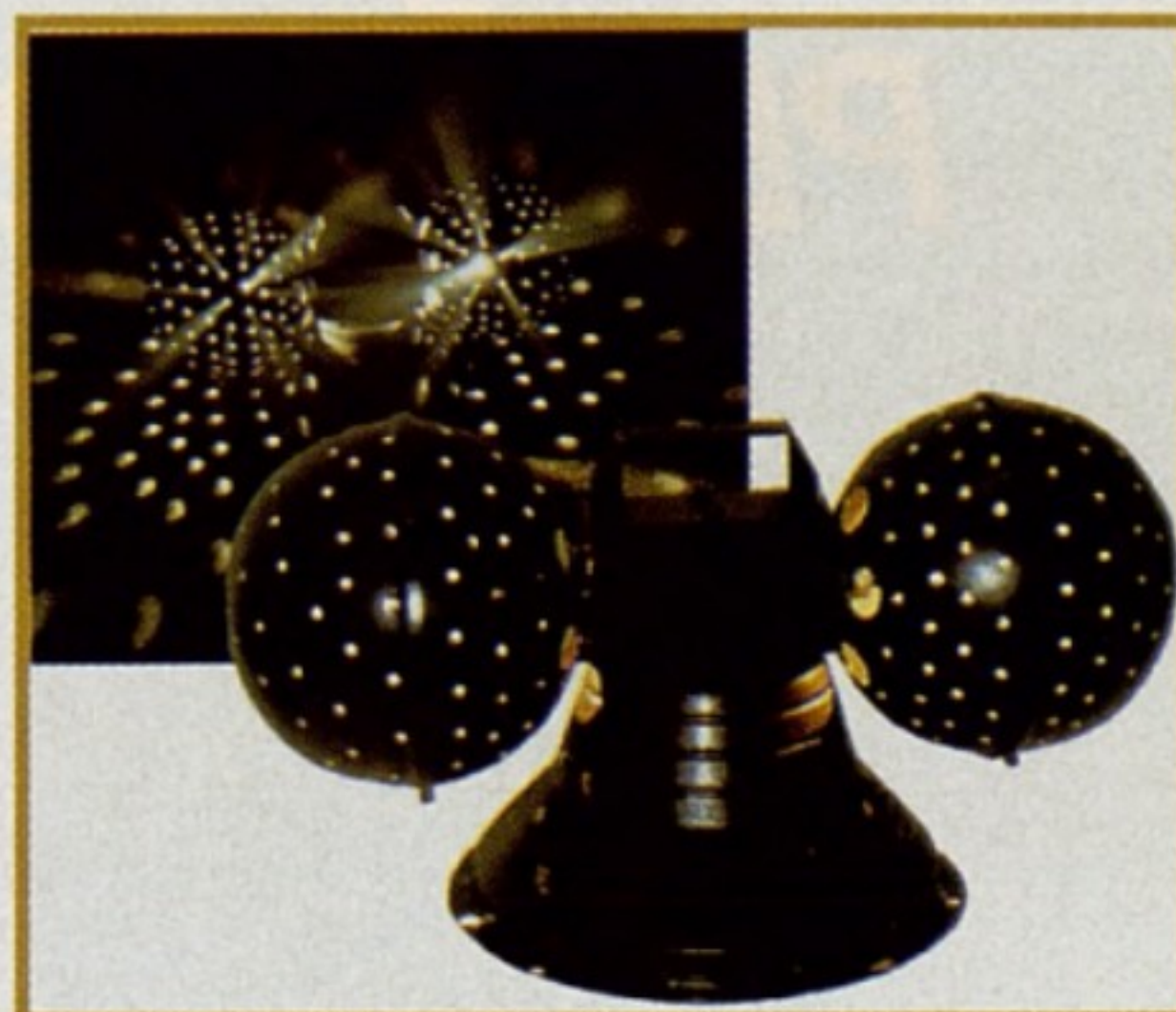
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MSRPs: Space Balls - \$259.95;

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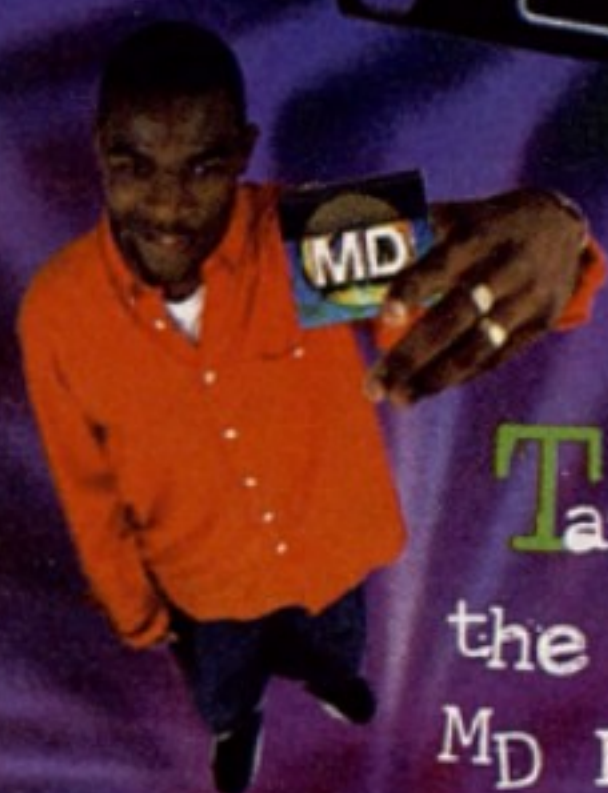
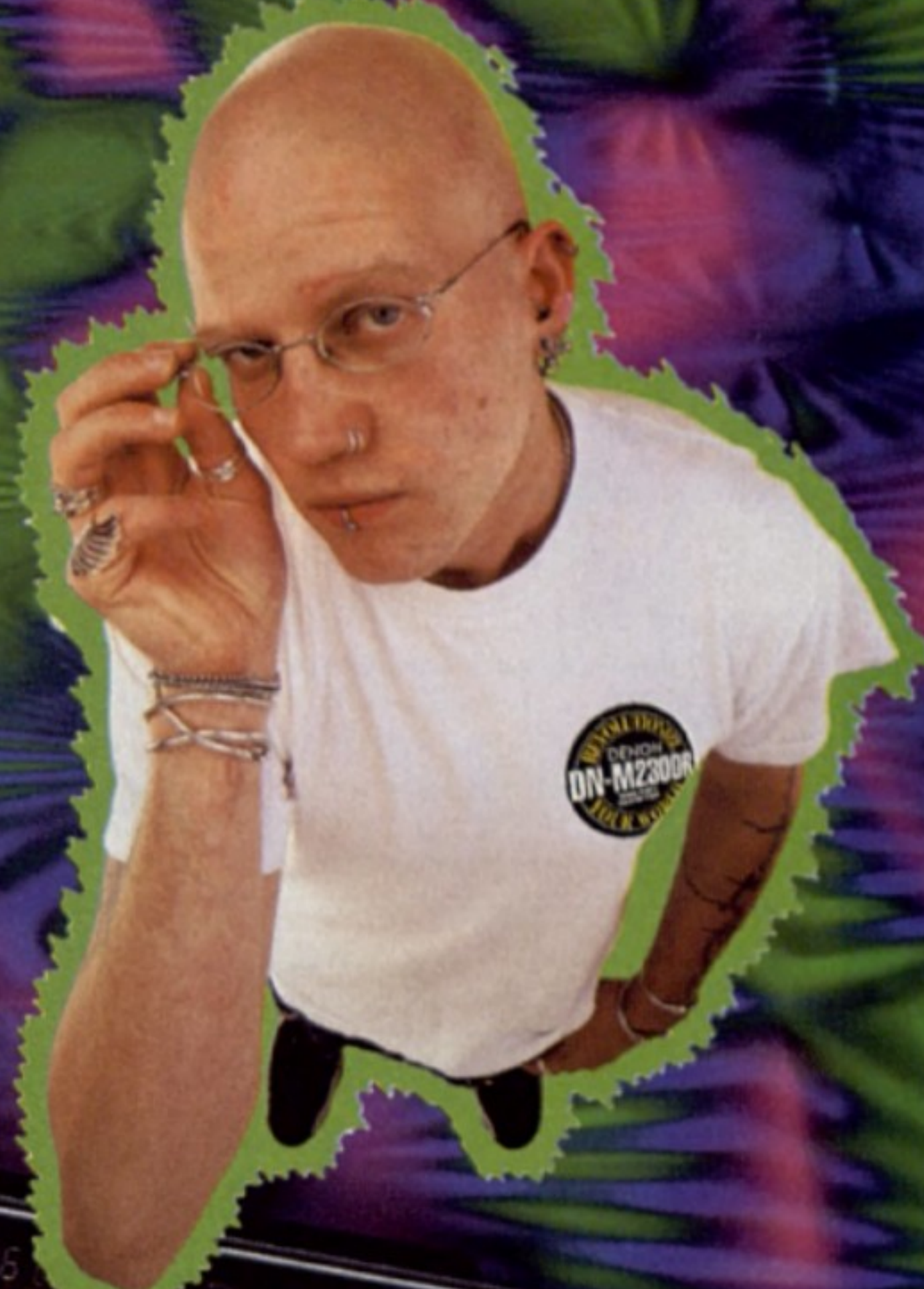
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MSRP: \$5,948

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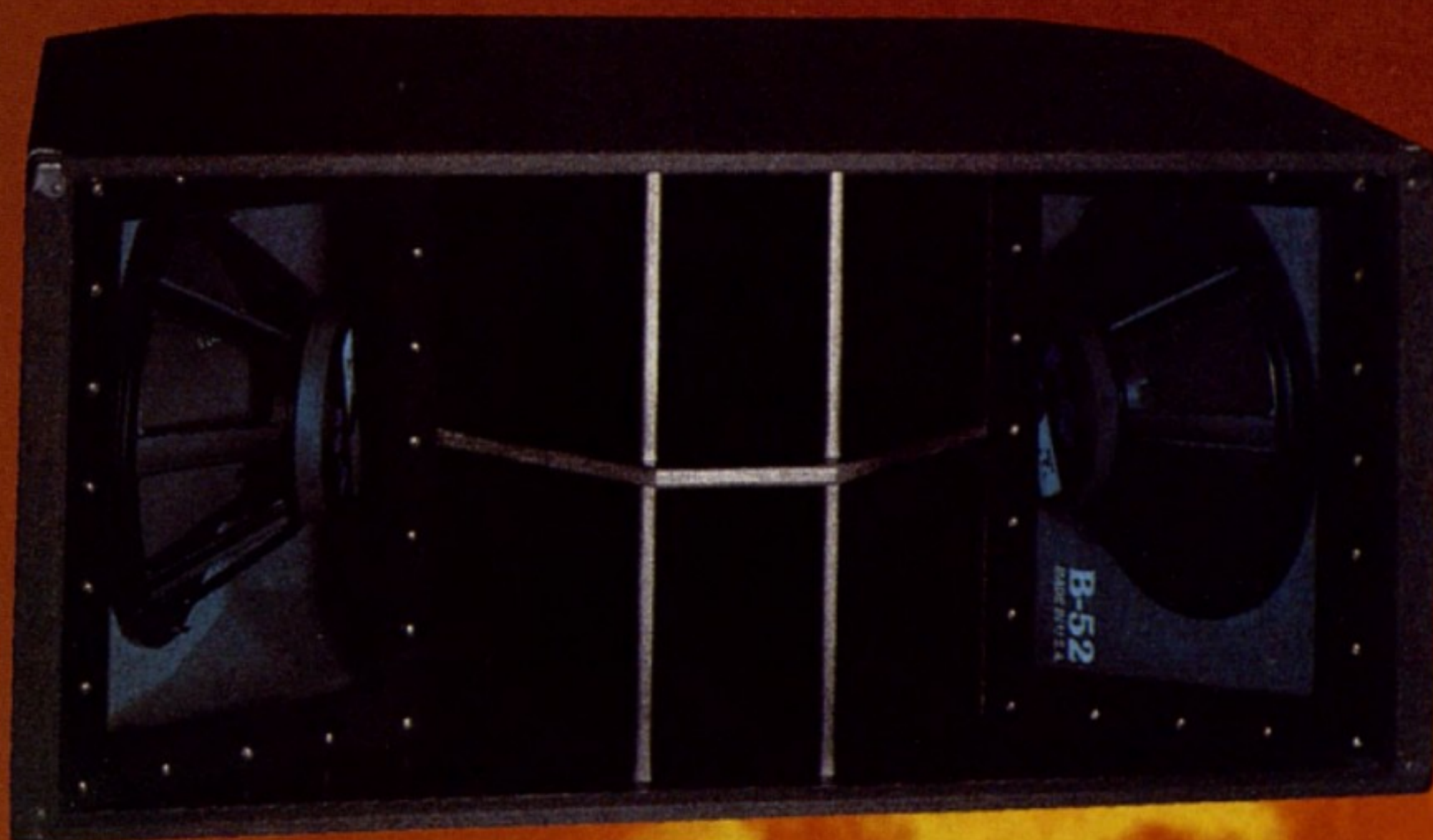
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MSRPs: PM28H - \$349.95; PM210H - \$449.95

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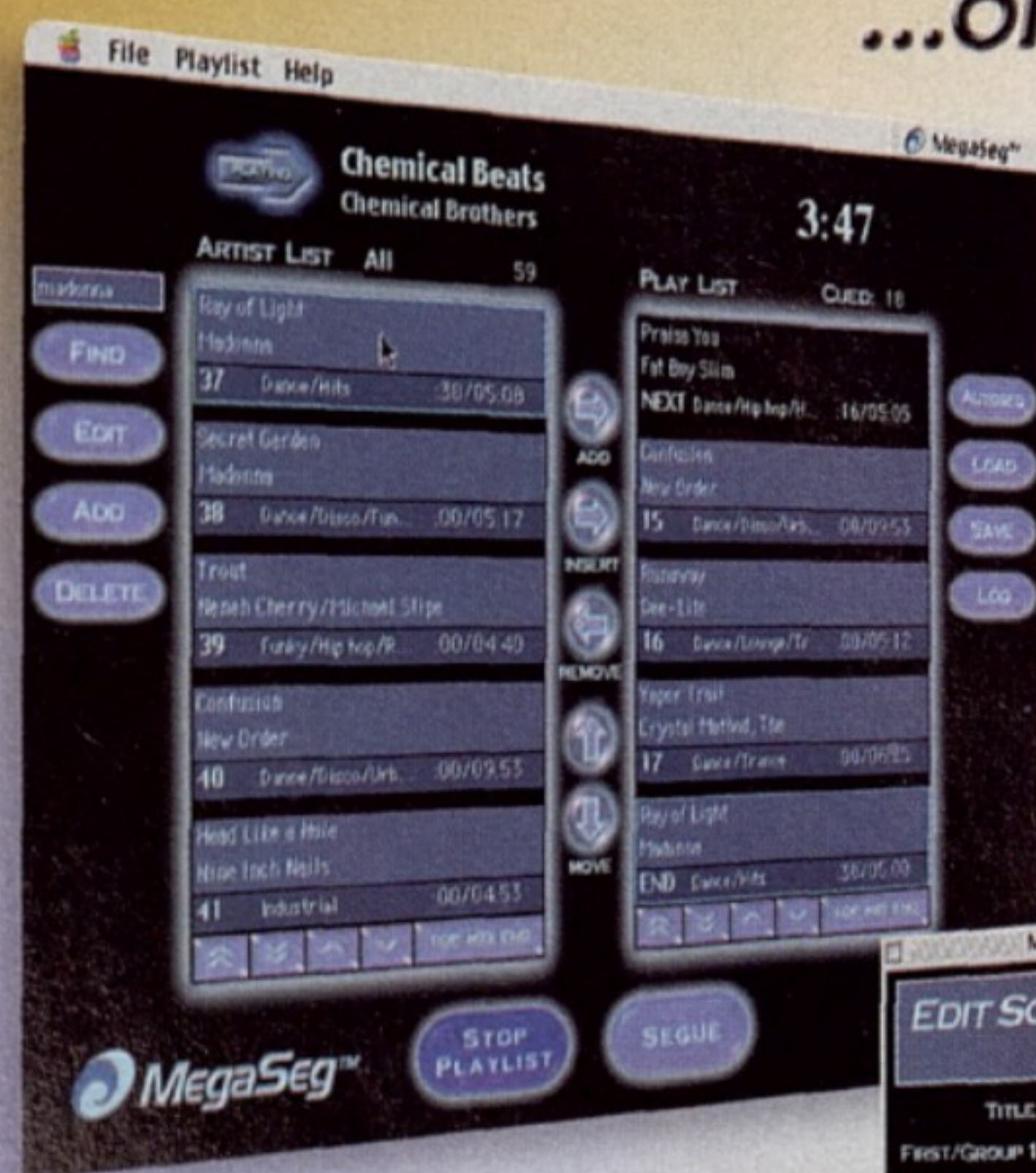
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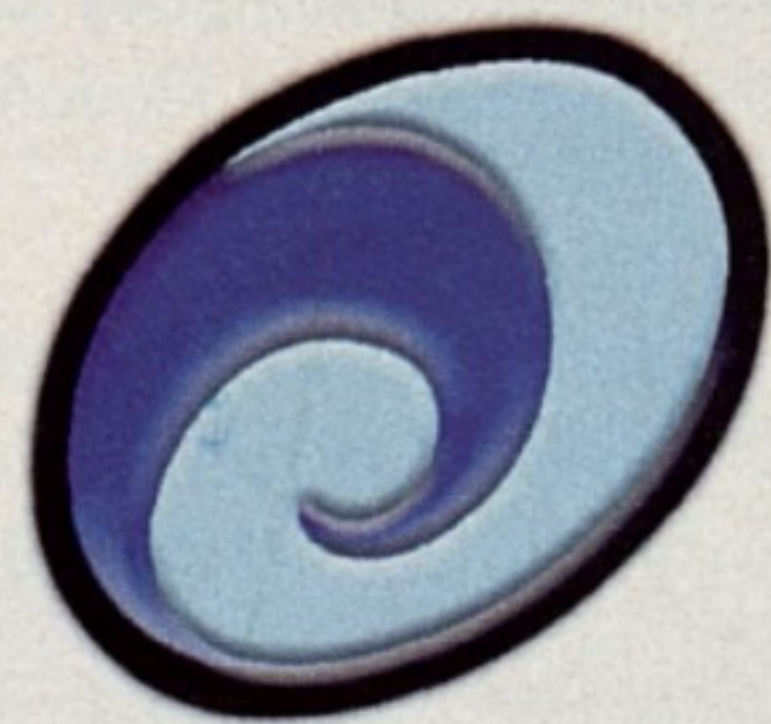
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IT'S HOT

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So you need an intelligent lighting controller? How about one that can actually "learn?" Presenting the American DJ Show Designer DMX controller. It can be kept up to date with software upgrades, which are downloadable

via the Internet. All you need is a PC running Windows and a standard serial lamp-link cable. The unit allows you to design your own light show or you can use its library of settings for a variety of built-in fixtures.

The Show Designer gives you control of 512 channels, 16 large fixtures, and 16 groups of smaller fixtures. It can remember 1,024 scenes, 512 presets, 256 chases, and 256 shows, and can also control multiple shows simultaneously.

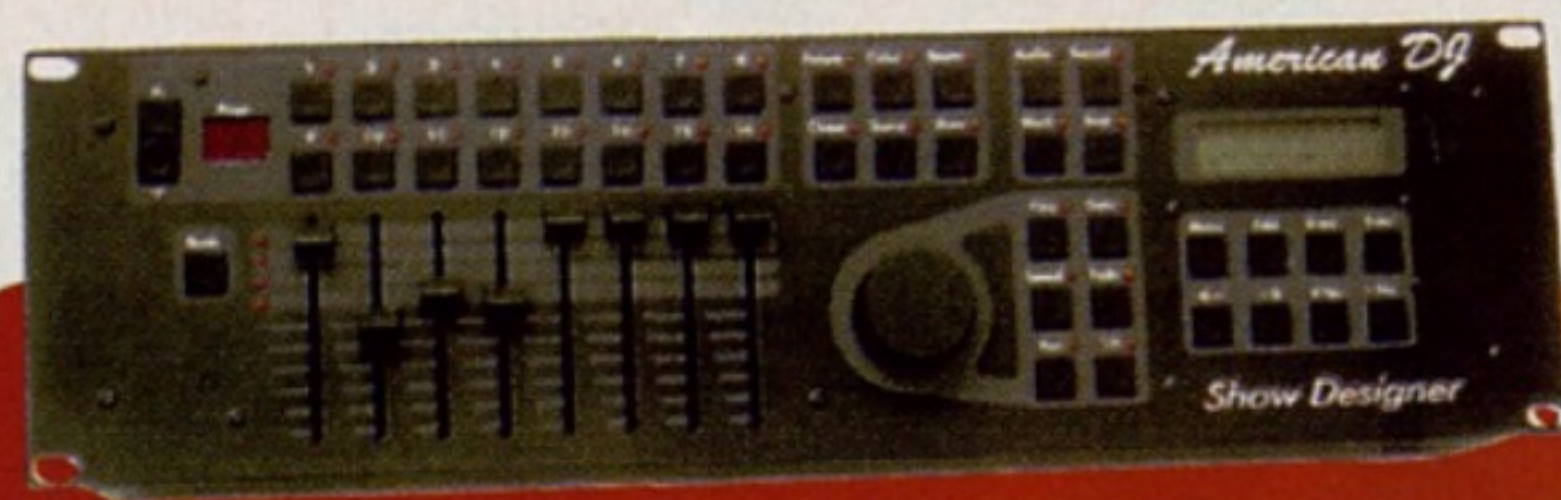
American DJ went for a user-friendly interface on the Show Designer, with 16 switches and 8 faders, plus a bank switch for control of 32 channels. You also have control over pan, tilt, chase speed, crossfade times, and can enter data with the unit's large rotary wheel. The unit measures 19" x 4.75" x 5.25" and weighs 7 pounds. Connections include MIDI in, MIDI out, audio input, and three-pin XLR DMX-512 output. A final note: This unit helped American DJ garner the "Best of Show" award for their presentation at LDI 1998.

American DJ

4295 Charter Street • Los Angeles, CA 90058

Tel: (800) 322-6337 • Fax: (213) 582-2610

Web site: www.americandj.com



A Box To Get Down On

As a Mobile DJ, multi-functionality can often be a weapon in your arsenal as you fight the never-ending battle against extra weight. A DJ from London, England, L. Brown, has come up with a combination of music carrying case and table/stool, which he calls the Multi-Purpose Box and Stool Kit.

Brown has patented the idea and is now looking for a company to put it into production. The key to the design is the addition of wooden legs to the inside of the cover. These fit into slots built into the case's sides when closed. When it's removed, the cover can then be used as a small table or stool as well as stacked with other covers to create a higher surface.

The airtight unit could potentially be constructed of wood, metal or plastic, to any size specification, and could be fitted with various combinations of latches, handles, and wheels.

Brown originally designed the unit to keep his boxes of records off of the floor, but also saw the possibility for many different applications of his idea. Unfortunately, as of press time the Multi-Purpose Box and Stool Kit was not yet in production. If you want more information, call ISC at (800) 288-IDEA or point your Web browser to www.isconline.com.





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IT'S HOT

The Single "Q" Answered



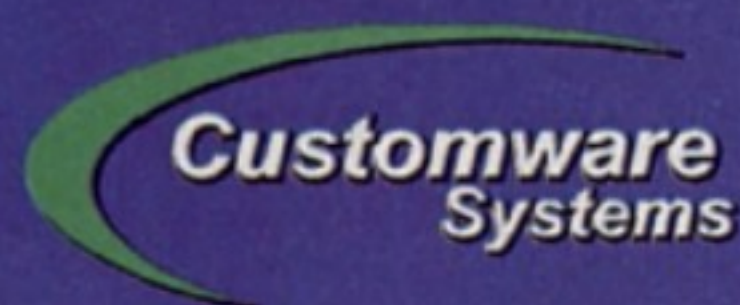
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For all you single CD player aficionados who've been wondering when there would be an affordable fader Q-start player for you, the answer is: Now!

American DJ Audio has brought Q-start technology to budget-conscious Mobile DJs with its Q-Series mixers and dual CDPs. This series includes the DCD-PRO300 and DCD-PRO400, and now features a single-tray unit, the new PRO-DJ2.

Q-start gives you the power to immediately crossfade to a pre-programmed cue point on a CD by simply moving the fader on your Q-Series mixer. The PRO-DJ2 lets you enter 10 different cue points on a CD. Other performance-enhancing features on this unit include: true instant start, digital output, selectable pitch control ($\pm 8\%$, $\pm 12\%$, $\pm 16\%$), "on the fly" editing, "Bop" effect, jog wheel for pitch-bend and frame search (4 scan speeds), and relay playback or "flip-flop," which allows two connected units to play sequentially (the end of a CD on one unit triggers start on the other). The PRO-DJ2 is front-loading and is equipped to handle 3-inch CD singles, CD-Rs, and CD-RWs. This compact box weighs 11 pounds and measures 8.5" x 4.625" x 10.25".

MSRP: \$499.95; a combination of two PRO-DJ2s and a Q-Deck Q-2221 mixer is available as the PRO-DJ2/Sys for \$1,249.95



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"Q"ute Couple!

WITH AMERICAN DJ'S NEW Q-DECK AND DCD-PRO300, THERE'S NO EXCUSE FOR USING NON-PRO GEAR!

When I'm working out at Marvellous Marv's Mega Multiroom Reception Mall (where you can stand in the middle of the building on any Saturday evening and hear Electric Slide, Celebration, Y.M.C.A. and a host of thumpy-thump tunes all at the same time), I will occasionally throw on the latest extended dance mix and stealthily cruise around to check out the competition's rack(s)-o-gear. You probably do the same... it's a DJ thang.

Quite often, the CD players some DJs are using are of the ubiquitous home-stereo type. Many of these consumer-style CD players have features that appeal to weekend warriors (they're cheap). It used to be that the only way to get a really professional dual-deck CD player was to spend over a grand.

However, advances in microchip technology, space age thermoplastics, and really strong coffee, have enabled the engineers at American DJ to create professional dual CD players that don't require you to make that hard choice between Susie's braces and a really cool music machine.

GET TO THE GEAR!

So here I am again, at No. 1 Mobile Beat Tower. With knife in hand, that magazine madman Bob Lindquist is about to slice into boxes containing a new American DJ CD player and companion mixer. Amazingly, he manages to extract both units with nary a scratch — what a pro! After a brief explanation of my detailed assignment — "Jim, I want you to review this stuff" — I quickly get the hell out of there, before he starts to carve up other things.

What lays before me now on my test bench is the American DJ Q-2221 "Q-Deck" audio mixer and the DCD-PRO300 dual CD player. I love high-tech electronics that I can potentially damage with no

fear of being held personally responsible. The results of the coin toss indicate that we will talk about the mixer first.

ON DECK

The Q-2221 "Q-Deck" is a compact, two-channel mixer in a well-built, graphite-colored metal case. Features include what you expect from a professional mixer. The rear panel has connectors for two CD players or turntables and a handy light controller output, which sends a buffered audio signal for light controllers that use external input. The remainder of the inputs and outputs are typical.

The mixer's channel strips offer input gain and three-band EQ with a cut feature. When engaged, it totally cuts out the selected frequency range (bass/mid/treble) for musical effects and other creative uses.

The microphone has its own level control and two-band EQ with a talk-over button. Other controls include master volume,

cue mixing, and cue level. There are faders for each channel plus a crossfader with selectable curve and PFL (pre-fader level) buttons. The easy-to-read output LED meter is assignable between the master levels and PFL. Phono and line toggle switches rotate for either horizontal or vertical switching.

Online, the mixer's performance is quite good. Noise is minimal and the faders and controllers have an unexpected degree of quality feel for a unit in this price range. EQ controls are centered in very musically appealing points and the bass control adds a good amount of low end in the thump zone.

Among the special features of the Q-deck is the fader curve button that controls the rate at which the fades occur. And what modern mixer would be complete without the "hamster" button, which reverses the crossfader control? Although this

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is a very desirable feature for DJs hipper than I am, it only serves to confuse my small brain.

Finally, we have the "Q" start button. When the Q-deck is connected to the matching CD player, you can start it simply by bringing up the fader on the mixer. This is a very capable, functional mixer with some useful supplemental features.

THE MAIN COURSE

Finally, it's time to fire up the DCD-PRO300. Having used many industry standard CD players, I was quite happy with the look and feel of this unit as I removed it from the box. Its all-metal construction looks and feels durable. The control unit is well laid out, with easy-to-read controls and a logical, large, bright LCD display. Among the many standard features are: built-in beat counter, auto/real-time cue, frame sensitive search, ten cue point memory, digital output, pitch display and four speed scan.

When you load a DCD-PRO300, the unit quickly auto-cues to the very beginning of the audio as displayed by the frame counter, thus giving you instant start. The drawer quality seems good but lacks the solid feel of the really expensive models. Basic functions include program track repeat, time counter up or down, and a nifty corresponding bar graph with a "Hey idiot... the track is almost over" warning.

Gee whiz features include real-time cue, which allows you to set the cue point without stopping playback. This is a handy feature once you get the hang of the timing. This button also serves as the beginning loop point, although the loops aren't always as

smooth as others I've tried. One of the coolest features of this unit is the ability to memorize 10 cue points on any CD via 10 separate buttons. This feature is quick and easy to use and is handy when playing different tracks off a compilation disc.

When you are searching for the best place to start "Baby Got Back," you can efficiently locate the exact spot with the four-speed search shuttle and jog wheel (accurate to 1/75 second). A smooth-acting pitch fader and pitch buttons control the unit's pitch ($\pm 12\%$).

To determine the beats of the song playing, just tap on one of the BPM counters. The display shows the BPM and the percentage change in pitch. The large LCD display is a billboard of information, and I found it concise and easy-to-read from virtually any angle.

The most interesting feature is "Q" start. When properly connected to the Q-deck mixer, you can set the CD player to start a selected track using the crossfader on the mixer. At first, I was a little unsure of this operation, but I was taken by the sheer logic of starting the music with the audio fader. It works very well. If you don't like it you can turn it off, but I think it's cool.

So there you go. For a few hundred more dollars than those home CD players you can have a professional dual deck with all the features you crave. This machine will challenge and help you extract your inner potential as a mix master and, odds are, it looks way cooler than what you're using now. There's a two-year warranty on the CD player, so you can give those old CD players away as door prizes.



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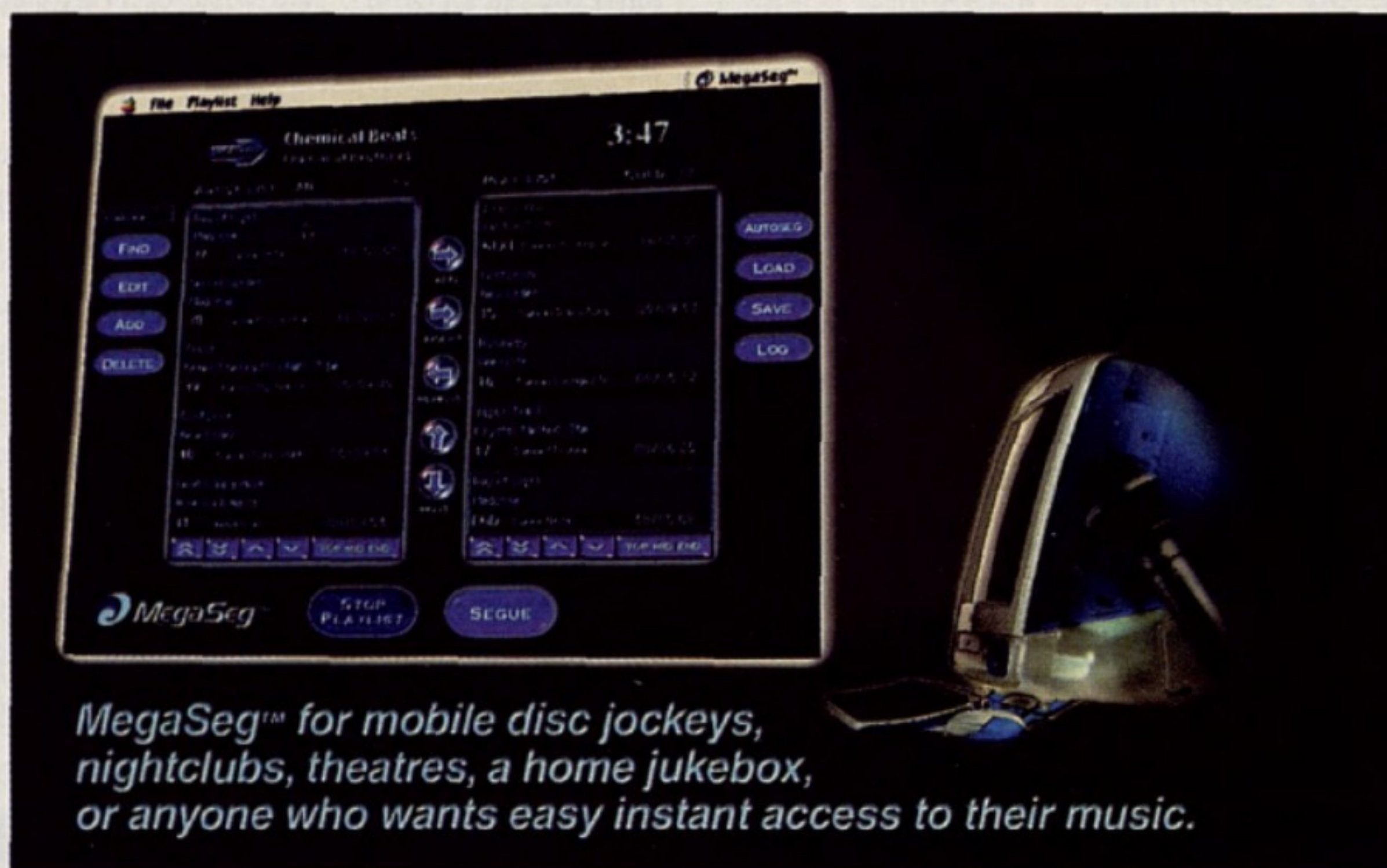
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TECHNOLOGY CONTINUES TO FIND BETTER WAYS FOR US TO MANAGE OUR MUSIC.

Ahh... the good old days. Spending a hot August afternoon lugging crates of LPs, boxes of 45s, hefty speakers, an overloaded amp case and two turntables up two or more flights of stairs to a wedding reception on a spongy dancefloor. I still harbor fond memories of watching the tone-arm hop randomly among the grooves each time a foot hit the dancefloor (yeah... right!).

Then came CDs, a big improvement, but far from perfect. Next, it was the minidisc... smaller, more reliable, unskippable, with a recordable version — definitely a step in the right direction.

Just a little over five years ago, *Mobile Beat* forecast that by the year 2000, DJs would be mixing music on laptops and even downloading their libraries from a central location ("Future Jock" MB Feb. '94, issue #18).

The future is here and many DJs are thinking outside the box in terms of how they run their businesses and program their shows. The first

computerized music performance tool to get widespread DJ attention was DJPower™. This Windows 98-based application is available as a software package, or with hardware. According to advertised claims, it allows you to put "10,000 CD-quality songs on a laptop (www.djpower.com)."

Another option for Windows 95/98 and NT users is Audio Box (www.audioboxinc.com) which, according to the literature, offers "State-of-the-art software for professional grade music from your PC." Both applications offer innovative ways to edit, mix, catalog and access your music. Look for reviews of both programs in upcoming issues.

IMAC AND A MIC

The latest foray into the world of DJ computerization is MegaSeg, from Fidelity Media. Unlike DJPower and Audio Box, MegaSeg is designed for Apple's successful iMac or G3 PowerBook. It will also run on any OS-based Mac with a

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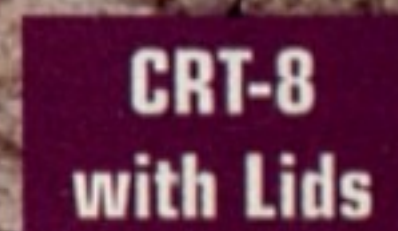
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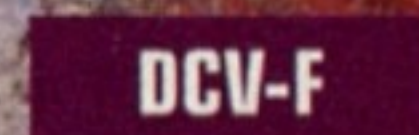
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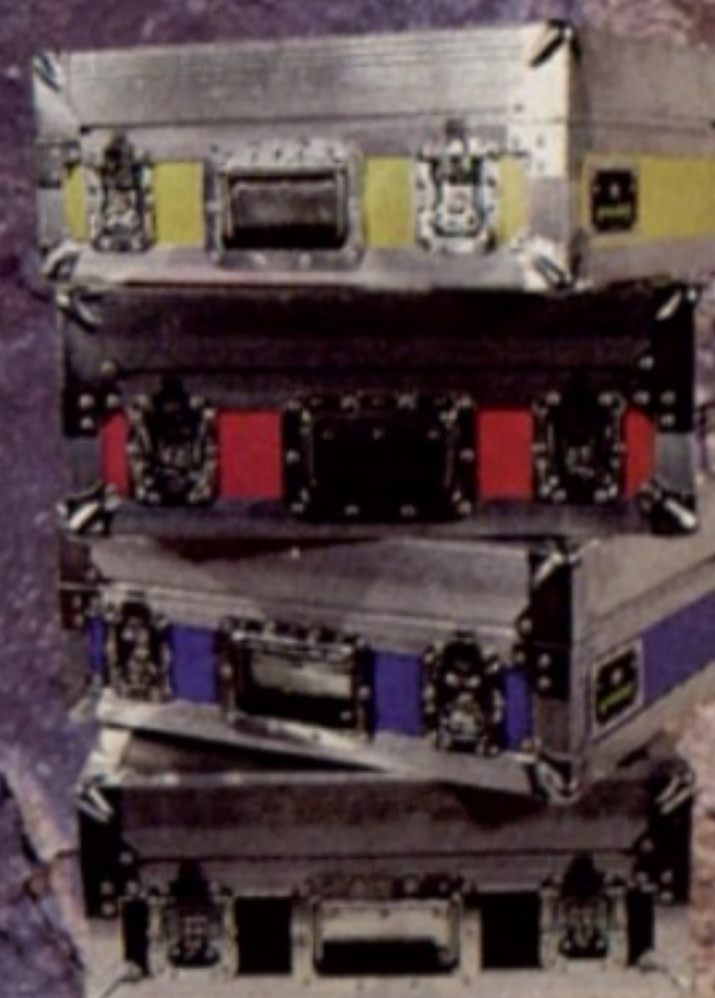
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SCOOP: MEGASEG

150MHz or greater PowerPC processor running OS 8.0 or later, with built-in 16-bit sound and sufficient storage space (11mb per 4-minute song).

A standard iMac with a 6 gb drive can hold up to 500 songs, which should be more than enough to get you through any gig. In fact, given the tight playlists of many radio stations, MegaSeg could be used in broadcast automa-

tion. All audio files, be they songs, announcements, drop-ins or commercials are converted to movieplayer sound files and become the building blocks for a playlist.

If you are using space on your hard drive for other things, like word processing, tracking

bookings or accounting, those programs and their associated data will naturally decrease the space available for music.

EASY INSTALL

To get your copy of MegaSeg, download the latest version from their Web page (www.megaseg.com). You can try the 20-minute free demo, or go ahead and purchase the program. You can run the demo as many times as you wish but, unless all your gigs are under 20 minutes, it has no commercial value!). After a simple, drag and drop installation and a couple of appearance adjustments (turn off platinum sounds!), MegaSeg is ready to go. Start it up by double-clicking the MegaSeg icon.

Now that you've either bought and paid for the program or are in demo mode, you'll move to the main interface, which is designed to fill your monitor screen at 640 x 480 resolution. If that's too big, switch to a higher resolution

using your monitor and sound control panel.

The left side of the main interface is your music library (The screen says "Title List" but "Music Library" is more descriptive). The right side of the main screen is your "playlist." Once songs are "imported" (we don't record in the

digital world) to the library, you double-click to place them into the playlist. Once a playlist is built, click "start playlist" and MegaSeg takes over.



LOAD YOUR LIBRARY

Importing files to the hard drive from CD is a two-step process. First, MegaSeg reads the file, then it is compressed to minimize space.

To import a song file, drop a CD in the tray of your Mac's CDR and click "add" on the main interface. A small screen appears. Type in the title and artist and select the cut you want to import. If you need to preview the cut, use the Apple's built-in CD player. It's a great compliment to MegaSeg.

Importing a file takes less time than it would take to record the song to a cassette. For example, "Locomotion" by Little Eva, which is 2:29 minutes long, took 40 seconds to read the disk and a 1:10 minutes to compress. Total disk space was 6.7 mb. Donna Summer's 11:44 minute dance remix "Hot Stuff/Bad Girl" took 3 minutes to read and over 5 minutes to compress. Total disk space required was 31.4 mb.

Importing a file is fully automatic. Once you give the command, you can go for coffee and be confident that the song will be part of your library list when you return. On two occasions, I received a "CD Import Error" which stopped the process. According to Josh Stevens at Fidelity Media, this was most likely caused by scratches or smudges on the disc's surface. On a second try, the file imported without a problem. At no time was there an "unusual occurrence" during compression; so if you are going to

leave the room, you might want to wait until the compression phase begins.

According to Stevens, it's necessary to have about 50 mb available for a 4-minute selection. After compression (4:1), the song



would need only 11 mb. The next version will offer MP3 for smaller files (with slightly degraded sound quality). I found the current IMA 4:1 compression an excellent compromise for using space efficiently and providing good quality audio. With the constant growth in the size of hard drives, go for the better sound.

IN THE EDIT MODE

Once a file has been imported to the hard drive, you can open the edit window and tailor the intro and outro to your precise style. The most important step is setting the "Seg" time. This is to establish the point where MegaSeg will automatically start the next song on the playlist so that the oncoming song hits over the fading trail of the outgoing tune. To set the Seg time, click the "play ending"

Managing Your Mobile Biz

Neodyn, Ltd. recently released DJ Pro 3.0 for Windows 95/98, designed to automate and streamline the management aspects of running a Mobile DJ business. Among its features is client and event management, performing such tasks as easy client look-up, event scheduling, accounts receivable and the automatic generation of custom contracts and letters. It also includes "Media Pro," a powerful database and reporting tool to manage song lists.

According to Marianne Lindell, one of the founders and CEO of Neodyn, "When we acquired the program, we had three goals: to rewrite the program such that it was easier to use, to add the features that prior users had been requesting, and to make a commitment to support the program for our user base. We believe we've succeeded. After over 1,000 man-hours of development time, we have produced a product that is rock-solid, has a friendlier and more intuitive interface, and is in line with the latest Windows-based technology."

DJ Pro comes in both single-user and network versions. For more information, you can call Neodyn toll-free at (888) 446-9791 or visit their Web site at www.djpro.net.

button. You'll then hear the final 20 seconds of the song. When you find the point where you want MegaSeg to auto-segue to the next song, click the set button. If you blow it, back up and try again. If you want the fade to start more than 20 seconds in, click the "fast backward" button to find it. The amount of overlap can be set in the preferences.

To tighten up the beginning, adjust the "cue-in" time using the test button. Default play always starts from the beginning of the sound file, which may contain some dead space. I found the easiest way to tighten up the intro was to manually type in a time value. Each time, I knocked off a few tenths of a second and then clicked "test." Usually on the second or third try I had it just where I wanted it.

To set categories for each new song, click the "category text box." A new window will pop up with a list of categories to choose from, or you can create your own.

Also in the "edit box" is a "text box" and slider control for volume. The default setting is 256. If you have a CD that is substantially louder or softer than the others, you can adjust it with this control. Unless it's a really noticeable difference, you're better off leaving it at 256.

In just a under 2 hours, I had imported and edited 24 songs. The songs ranged in length from 11:44 to 2:31. The average length was 4 minutes. Do the math and you'll find it took me 60 minutes to record 48 minutes of music. Where did the other 12 minutes go? Some of it was spent learning the program (the first cut took the longest) and some went to editing and previewing.

If you can get so proficient that you are only losing one minute between songs for editing and entering data, you are doing exceptionally well. In the final analysis, however, figure on spending at least five hours a day for 10 days to import a 500-song library.

Organization is key to minimizing your importing time. If you plan in advance the songs you want in your library, and pull all necessary cuts from each disc at one time, you'll save time.



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START THE MUSIC

With your library loaded (with at least a dozen songs) you can begin to experiment with programming. As stated earlier, using the main interface, you simply select songs from column A (the library) and place them in column B (the playlist). You can then program individual playlists for sets — such as oldies, disco, country, etc. — or you can program your whole show in advance. You can even move cuts around at will until it's just the way you want it. Click "start play list" and the computer takes over. You can stop the playlist, segue to the next cut, or insert cuts at anytime.

To simplify locating any particular track in a library with hundreds of songs, all you need to do is type in any part of the title or artist in the "find" box and it will appear instantaneously (at or near the top of the alphabetical list). There are also up and down arrows and fast-find buttons to help you find tracks as quickly as possible. One thing I would have liked to see, and hopefully it will be in a future version, is a print command for the library. This would make it possible to print a hard copy of your library for your own reference or to give to clients for their personal requests.

Another thing I would like to see added is a time display for the playlist that shows the total remaining and elapsed time for the entire list. The current display shows just the remaining time for the cut in play. You need to use a calculator to determine the total time of the playlist. Total playtime would speed the compiling of playlists that need to meet certain time parameters, such as a 4-minute background set, or 20-minute oldies set.

A bonus feature with MegaSeg is the notepad. This is a marginally handy little desk accessory that you can flash on screen, over the interface. It allows you to type in notes,

Overall, I found MegaSeg to be extremely stable, both on the G3 and on a Power Mac 8600/300. Both were running OS 8.6. On the G3, I purposely ran MS Word, Pagemaker, Photoshop and Netscape Communicator simultaneously, with MegaSeg playing in the background. There were no problems.

SPECS

PROS:

Very mobile-friendly interface
Easy to learn
Extremely stable

CONS:

No pitch control (it's coming)
Can't print library or playlists (also coming)
Needs elapse/remain timer for playlist

PRICE:

\$349 / plus \$50 if you want a hardcopy of the manual (you can print it yourself) and a CD.

SYSTEM REQUIREMENTS:

MegaSeg requires a Mac OS-based computer with a 150 MHz PowerPC processor, running Mac OS 8.0 or later, 16-bit built-in sound, and 11 mb free disk space per 4-minute song.

requests, etc. without disturbing MegaSeg in playback mode. The downside is it does not save the information you enter. If you close out of the notepad and reopen it, your notes will have vanished. Use the collapse window button (upper right) and you won't lose your notes. I learned this the hard way as I accidentally closed the notepad while working on this review losing several blocks of text.

CRASHWORTHYNESS

The tested version (1.0.3) must be installed on the same drive or partition as the system. To maximize the space for music, it's advisable that you don't

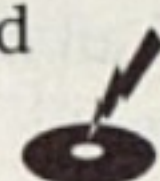
partition your hard drive. On my G3, I had created a 2 mb partition for the system and applications, of which only 1 gb was still available. According to Joshua Stevens, this will be changed in a future version.

Overall, I found MegaSeg to be extremely stable, both on the G3 and on a Power Mac 8600/300. Both were running OS 8.6. On the G3, I purposely ran MS Word, Pagemaker, Photoshop and Netscape Communicator simultaneously, with MegaSeg playing in the background. There were no problems. The only way I found to interrupt the playback was to insert a CD-ROM while MegaSeg was performing.

As for extension conflicts... it doesn't load any, so the possibility of a problem is minimal. Like any software application, if you throw enough confusing commands at it at once, you can make it hang or "quit unexpectedly" (one of my favorite computerisms). The only thing I found that sometimes bugs MegaSeg is trying to delete or edit songs from the library while they are playing. This is something you wouldn't do at a gig, but could accidentally do while importing.

A nice safeguard is that you cannot accidentally shut down your computer while MegaSeg is running. You must quit the application first, and even that has an "are you sure" stop point.

Overall, I could not find a valid reason not to get excited over the MegaSeg software. Not so much because of what it offers, but because of its potential. A new version (1.1) may be available by the time this reaches your eyes. If so, Stevens says it will have pitch control for beat mixing, auto-BPM, and a host of other improvements. Those changes, along with a print library command and playlist elapse/remain timer should position MegaSeg as the leader in Mac-based program automation for mobiles.



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The desire for deep, gut-rumbling bass seems to be universal among listeners of any kind of music from hip-hop to opera. For obvious reasons, being able to "feel" the bass is essential when you really need to get your audiences moving on the dancefloor. While I know you probably need no further convincing in this area, here are a few things you may not have considered as to why more and better bass is a good thing. Following these ideas are some practical suggestions for building up the bass in your system.

THE BIG SOUND

Accurately reproducing the full bass range, even going below the threshold of human hearing, about 20 cycles per second or hertz (Hz), has a great impact on how we perceive music. It reduces that "canned" quality recorded music tends to have in the day-to-day world and increases the listener's impression of power and richness. Without the full bass spectrum, music feels like it's missing something. Digitally recorded, modern dance music contains more ultra-low frequency sound than ever before, so it's important to reproduce the entire package for your audience. Ultimately, you should be able to give your listeners something more than they can get from their home entertainment systems or car stereos.

When your system is capable of dealing with more low-end, it helps increase the overall clarity of your sound. By correctly adding more bass power, the actual musical notes coming from a recorded bass guitar or synthesizer bass groove will be easier to hear. In other words, your listeners will hear smoother, more pleasing sounds rather than an annoyingly muddled thud. (I realize some music doesn't fit this mold, so please pardon the generalization.) The bottom line is, you don't have to be a musician or sound tech to appreciate the sensation of clear bass tone.

Believe it or not, better "bass-ability" also helps when playing music at lower volumes. Ever notice how the bass goes away on your home stereo when you turn the volume down? Yes, that's why there's a bass-boost (loudness) button on your receiver, not just so you can annoy your neighbors on hot summer evenings. Making sure the full range of bass is really "there," even though the music is only playing quietly in the background, will help you provide an enjoyable listening experience for your guests, without competing with their dinner conversations.

So now the question is, how do we get more of this wonderful low-end stuff? The short answer: more air, bigger speakers, extra power. Because sound waves in the lower frequencies or bass ranges are quite long (i.e. 56 feet long at 20 Hz), you basically have to move a greater volume of air back and forth to produce the lowest sounds. This requires a larger speaker in a larger cabinet, typically a subwoofer, and demands more power from the amplification system.

THE REAL WORLD

Applying this concept to your system can be done in a variety of ways.

If extreme mobility is your number one priority, you will probably want to optimize your system for low-end without adding a large, heavy subwoofer to your setup. The most important thing you can do to guarantee that you're getting the most and the best bass out of a basic single-amp system is to make sure your amp and speakers are properly matched. To produce smooth, full bass, you need adequate "headroom," that is the difference between the continuous and peak power drawn from your amp by your speakers. A good rule of thumb is to have at least 10 dB and up to 40 dB of headroom. You may need to upgrade to a bigger amp to make sure you're getting full output only on the peaks and not driving at full continuous (RMS) power all the time. Not

The Low down



On Low-End

BY DAN WALSH

only will this improve your low-end sound but will also keep distortion out of your speakers, thus reducing the danger of blowing them out.

Another way to optimize your smaller system for bass may be something that you're already doing, although you may not have thought about why. This is for Mobile DJs who may have skipped buying stands for their compact, full-range speakers. If you want to get the most bass out of them without over-driving your system, you must lift the speakers up above the



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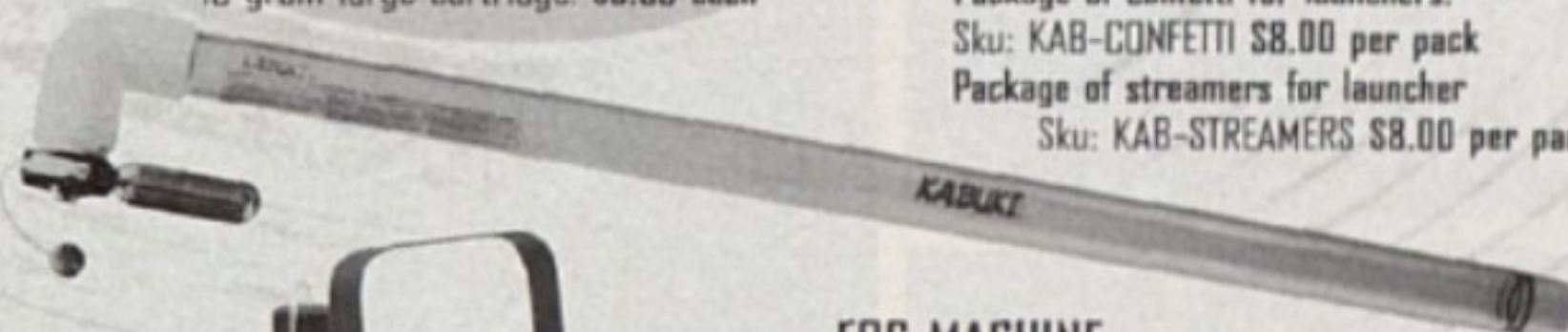
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DJ SHOPPER

bodies packed on the dancefloor. If you don't, the bodies will absorb low frequencies and you'll find you have to keep inching the volume up to keep the lows coming through. As you do this, you will not only start clipping your amp, but you will also be blasting highs right at people's heads, tiring their eardrums, and possibly damaging their hearing. (Really. Permanent hearing loss can occur from exposure to 30 minutes or more of 102 dB sound levels.)

These ideas will help you get more bass out of a typical, compact, two-speaker setup. But what if you absolutely have to have a lot more bass, either to cover a large room like a gymnasium, or simply to guarantee a gut-thumping good time wherever you play? At this point you have to take the plunge and add one or two subwoofers, along with a separate amp to create a bi-amped system.

TWICE THE POWER

The reason this type of system works so well is simple. By separating the high and low frequencies, and giving them each their own amplification, you can assign to each range the power and type of speaker it really needs. Remember, low-end demands bigger speaker drivers, more amp power, and more space to create those long sound waves. Mid and high frequency sounds need smaller speakers and less power. (Think of the difference between a trumpet and a tuba.) While many high-quality, full-range (two- or three-way) speakers are available that can give you enjoyable bass, they

are ultimately limited by their size and are unable to reproduce those really low frequencies as accurately and powerfully as a subwoofer can, if at all.

When you add a subwoofer and another amp to your system you'll need another small device called a crossover. This unit divides the signal coming from your mixer into the higher and lower frequencies that are sent to the sepa-



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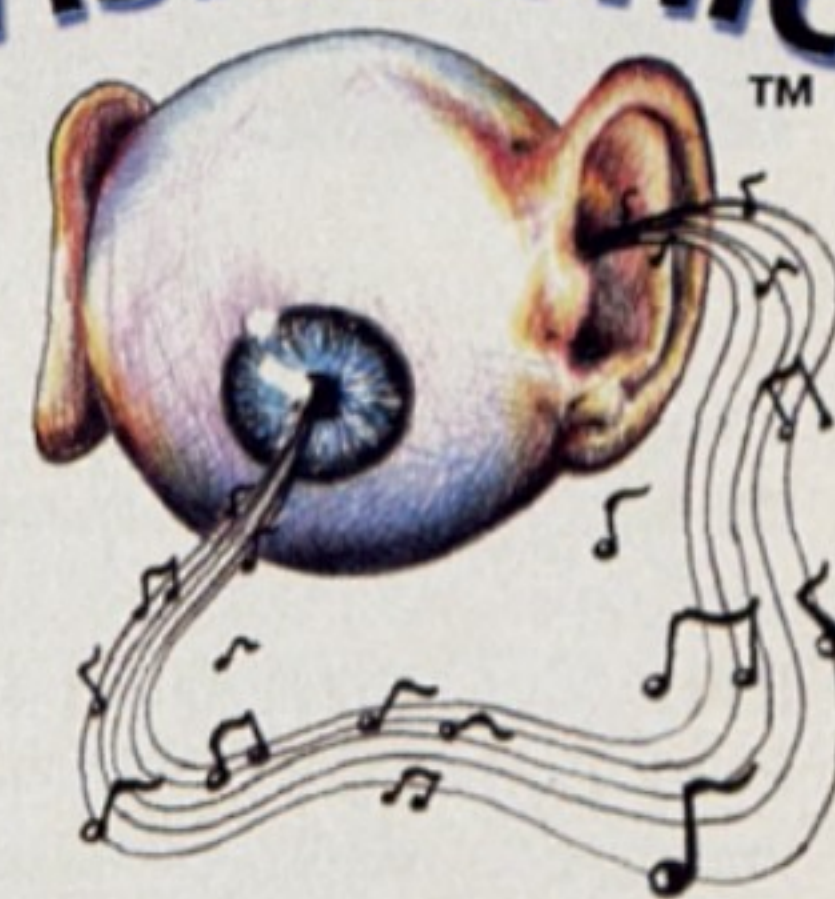
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rate amplifiers, with the more powerful amp dedicated to the sub. (Your regular speakers usually have a built-in "passive" crossover that feeds the woofers and tweeters the proper frequencies.) By dividing the frequencies before sending them to multiple amps (with an "active" crossover) you have greater control, and you can fine-tune your overall sound, as well as pump up the bass. The crossover doesn't just slice up the frequencies like a knife through butter, but it gradually "rolls off" the highs and lows around a selected crossover point. There will remain some frequencies shared by both sets of speakers. The correct crossover point will be determined by the design of your speakers and by listening to what sounds good. A smooth transition between highs and lows, without certain frequencies over-accentuated or drop-

ping out, is most desirable.

There is a multitude of subwoofer options available these days. Often a single 15- or 18-inch box will add the low-end you need. A double 12- or 15-inch combination (in a single cabinet) will also get the job done, with a little less weight and cost. Or go all out with two or more 18-inch subwoofers in stereo. It's up to you to test out different combinations and decide how much coverage you need, based on the types of gigs you usually play. The more space you have to cover, the more subs you'll need. Generally, human ears are less able to spatially locate lower frequency sounds. This means that hooking up subwoofers in stereo is not absolutely necessary. Some listeners, however, still perceive a more three-dimensional quality to the sound when the subs are in stereo. It also depends on how high the crossover frequency is set (higher crossover point equals more stereo separation). The final decision is yours.

PONDER PROPER PLACEMENT

Once you have a subwoofer in your possession, don't just put it any old place. Consider the following: If you put it more than a few feet in front of or behind your main speakers, you will get phase cancellations where some of the shared frequencies overlap. In practical language, this means that areas of the room will either have certain frequencies over-emphasized, dropping out or — in other words — sounding weird. An easy way to solve this problem is to place the speakers with their voice coils (the sound-generating parts at the base of each cone) in line with each other.

As you shop for a subwoofer, there are a number of things to keep in mind. If you are adding to your existing setup, not only will you need more power, you'll also have to match its frequency response with your main speakers. If the subwoofer only goes up to 2 kHz and your two-way speakers go down to 20 kHz, then there's obviously going to be something missing from your sound. (By the way, you simply cannot use an equalizer to create frequencies that the speakers are not designed to produce.) Be sure to check the subwoofer's specifications closely, as well as your speakers', to avoid matching problems.

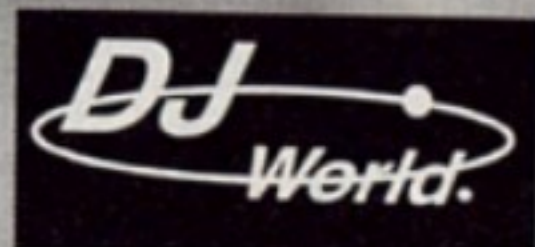
When you're in the store, try to listen to the subs in conjunction with full-range speakers and amps that are the same as, or as close as possible to, what you already have. Even if you're looking for a complete system all at once, you should still take a close look at the specs on any "matched" subwoofer/full-range combination, to make sure that they are indeed matched correctly. Like any other equipment purchase, don't let that initial "wow" factor (in this case, feeling the bass vibrate your internal organs) push you into a knee-jerk purchase.

While much of what has been covered here may be old hat to seasoned veterans, if you are just getting started this should give you a clearer idea of how to get the full low-end sound you want, given your own situation and budget. Now, go bomb da bass!





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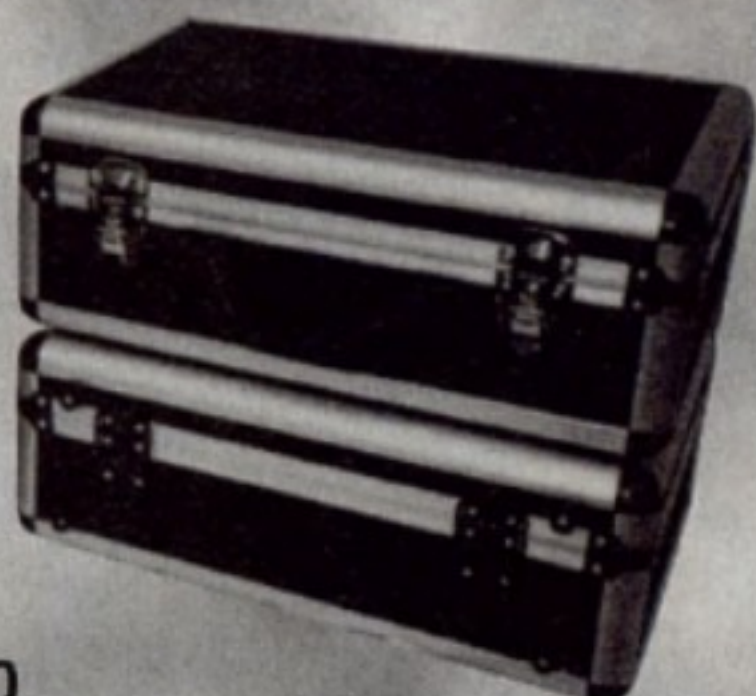
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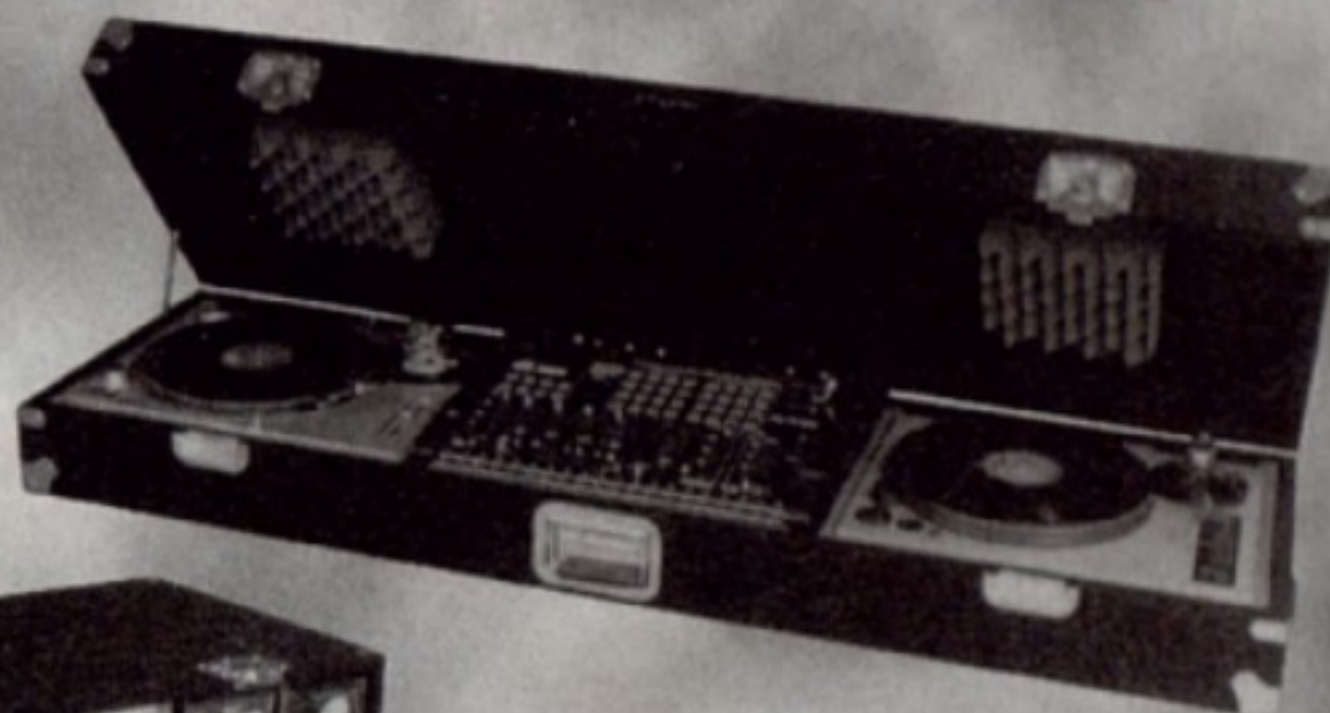
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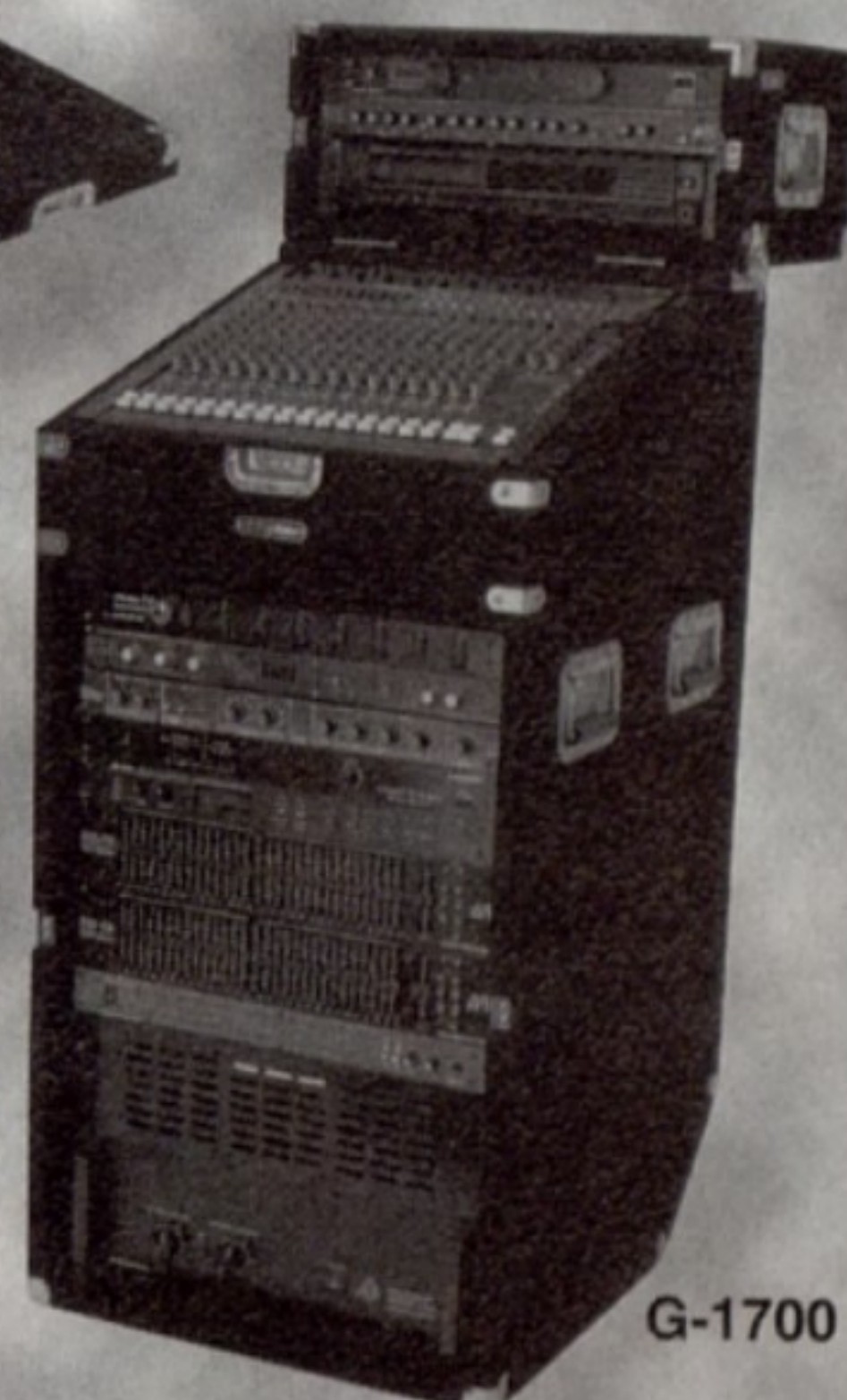
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SCOOP

Take a load off!

THE DJ SIT/STAND MAY BE UNCONVENTIONAL, BUT IT WORKS!

BY ROBERT A. LINDQUIST

When the DJ Sit/Stand first showed up at #1 Mobile Beat Tower, everyone had to take it for a test ride. After all, it's quite a novel looking sitting device. The pad where you park your tuchas isn't much larger than the seat on a Schwinn Cruiser. It's made of a fairly dense material that is flexible, but firm. Supporting the seat is an industrial strength tubular frame with non-slip feet. The design of the frame makes you wonder why they didn't put wheels on it so it could double as a hand truck.

The name says it all. With the DJ Sit/Stand, you can sit or you can stand (lean). In the sitting position, the seat locks with just a slight tilt forward. In the standing position, it locks at about a 30-degree tilt. It also moves up or down and rotates about a quarter turn left or right.

In the stand position, the device allows you to take a load off without actually sitting down. Logically, the easier you are on your body during a gig, the more energetic your performance should be. Properly adjusted, the Sit/Stand is a strong and stable support for your weary body, and you will look far more professional than if you were leaning against a wall.

In the sitting position, the Sit/Stand is as comfortable, or more so, than any office chair or stool. As one who knows the discomfort of sitting in a typical office chair in front of a computer terminal for too much of the day, I decided to give the Sit/Stand a try. It took a little time to get used to but, after experimenting with a variety of positions, I hit one that was perfect. The Sit/Stand forced me to sit in a more healthy, upright position... it won't let you slouch. By the end of the day, I felt far less fatigued than with a typical office stool. And because it offers several adjustments, I was able to adjust it to the right height for an ergonomic reach to the keyboard. In multi-hour use, however, the unpadded back of the Sit/Stand can get to be a bit uncomfortable. A padded back would make the Sit/Stand better for long-term use — but that's not really what it's designed for.

As a DJ, if you are looking for something that will improve your performance *and* reduce fatigue, the DJ Sit/Stand is worth a look-see. Since it is built to last you through many nights, it carries a price tag that's on par with other quality office furniture pieces. For more info, contact Evergreen Marketing at (410) 653-2596 or www.evergreenmarketinginc.com.

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DJs on

HOW SIGNIFICANT IS THE WEB...

To some, the Internet is the solution to all life's problems. Got a book report or term paper? Click here. Need a stock quote? Click there. But what does the Web have to offer Mobile DJs?

Think big

Twenty years ago hardly anyone had even heard of the Internet. Now we are able to read and see what people are doing, thinking and selling all over the world. We are only just beginning to grasp all of its capabilities.

As mentioned in Merlin Zimmet's article, "History of the Web 101" (p. 60), the Internet's first purpose was the transference of government information. Now, with over 90 million people online, the available information and possibilities of usage are infinite.

The most asked question to date seems to be, "How can I use the Web to my advantage?"

Different people use the Web for different things. For a Mobile DJ service, there are several possibilities.

Don't miss the boat

Many may argue that there is not much point for a Mobile DJ to advertise his or her service online, since the people who they cater to are limited to their geographic area and are not worldwide. It is true that most DJs do not travel around the world doing gigs. However, most DJ companies do service a fairly large circumference that may hold as many as a million people. If having a Web site means reaching *just* those people, it's worth it!

And let's not forget about the potential clients who have to organize an event that is located in a different city or state from where they live. The easiest thing for them to do is to look online for DJs in the city in which they are hosting the event. Those DJ companies who have a Web site have the advantage over those who don't.

If the only thing that's keeping you from having a Web site is not knowing how to go about it, read Merlin Zimmet's article, "Caught in the Web" (p. 54), and Ryan Burger's article, "Choosing a Dot Com" (p. 69). They'll get you started in the right direction.

Make the most of it

If and when you have a Web site, you will probably want to know how to use it to its full potential.

A Web site, if done well, will give a client a much better picture of what your company offers, more than a print brochure ever could. For one thing, you can provide a lot more



the Net

...REALLY?

information. You can also add sound and animation for further enticement.

The one downside to the Web is that you have to hope prospective clients will find their way to your site. Reid Goldsborough explains how to get the most traffic in his article, "Promoting Your Web Site" (p. 58).

The best part to promotion on the Web versus print is that you can update the information much faster and more inexpensively.

To make the most of your site, however, you should use it for more than just promotion.

It's in the mail

Thanks to the Web, all those heavy promo kits you've always mailed to your clients are rapidly becoming a thing of the past. Now you can have most of that information—like rates, playlists, etc.—included on your site. You can e-mail clients their contracts and they can fax them back to you signed, all in a matter of moments, instead of days! Best of all, there's no shipping cost!

While you're at it, you might as well include a customer satisfaction survey. You can e-mail clients the survey, and the positive ones (hopefully all of them are) can be posted on the testimonial page of your site.

You can even have a credit card feature on your site for clients to remit their deposits.

Shop 'til ya drop

The Web is also an excellent source for sound and light gear. You can also visit sites posted by record companies, where you can listen to samples of new releases. At www.billboard.com, you can view the latest charts and even listen to selected tracks.

Speaking of music, I've found a few sites where they post the results of their own surveys or opinions regarding the top-twenty bridal and dance songs. These lists are great because they help the client choose songs, especially for weddings. This also helps DJs to discover new music to try at their events.

There are many good reasons for shopping from a company's online catalog. For one thing, it is usually more up to date. It also saves the call to order one and the time waiting for

it to come in the mail. Not having a lot of catalogs stacked up in your office taking up space is also nice. The best reason, I think, is the convenience. If you see something you like, you can order it right then and there. All you have to do is click a few buttons, fill in a few boxes and you're done—and you can even print out your own receipt!

Networking

The next and last thing I can think of to sell you on the Web (you'd think I have stock in it!) is its networking capabilities. You can learn so much from looking at other DJ company sites. By using any popular search engine (Yahoo, HotBot, Lycos...) and typing in "Mobile DJ" (DJ alone gets a lot of radio stuff), you can take a peek at other DJ sites. It's fun and educational to learn what other DJs are doing all around the world.

The greatest feature is that you can actually talk to other DJs from anywhere in the world. Through Web sites such as

ProDJ.com and DJChat.com, you can post comments on a variety of topics and even participate in live DJ chat groups.

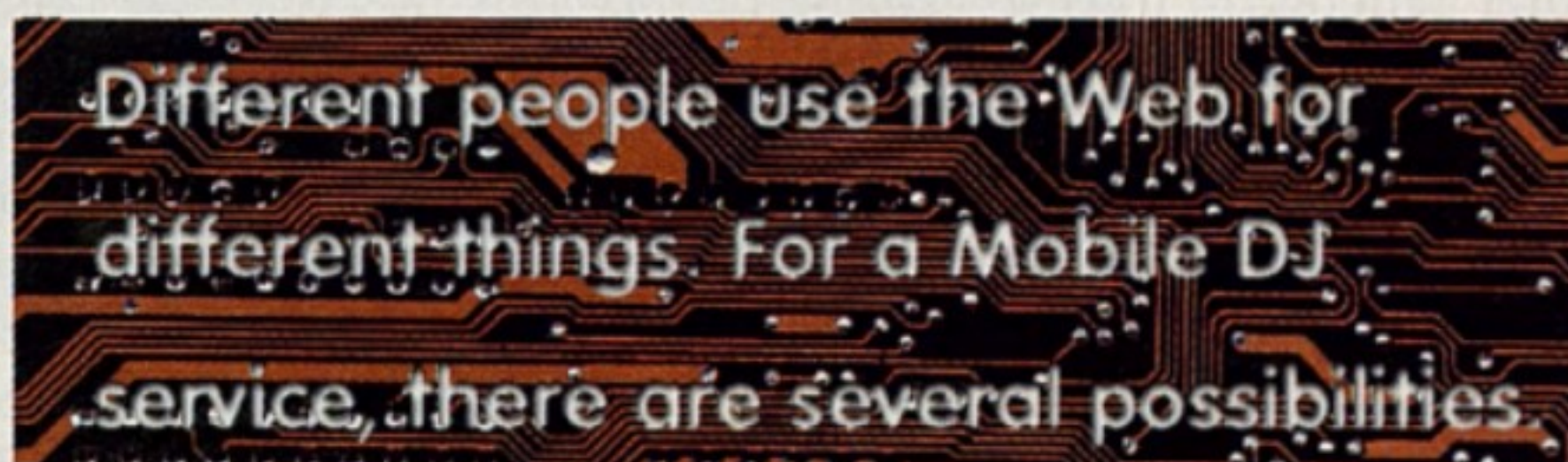
I don't worry about other DJs "stealing" my ideas. I figure, there are a lot more people having

weddings, parties and other events than there are DJs. There's plenty of business to go around. While we tend to think that our ideas are the best in the world, we can always learn from others who may have more experience. The Internet is a great place for the expression of ideas.

It's not over yet

With all that said, don't fire your printer yet! Though millions of people are online, and more and more are getting connected every day, not everyone is yet. Direct mail is still a more guaranteed and targeted way to reach individuals. Eventually, the Internet might take the place of printed material but, until it does, I recommend you read the article "Polished Promotions" (p.74) for tips and ideas on creating a spectacular promotional kit.

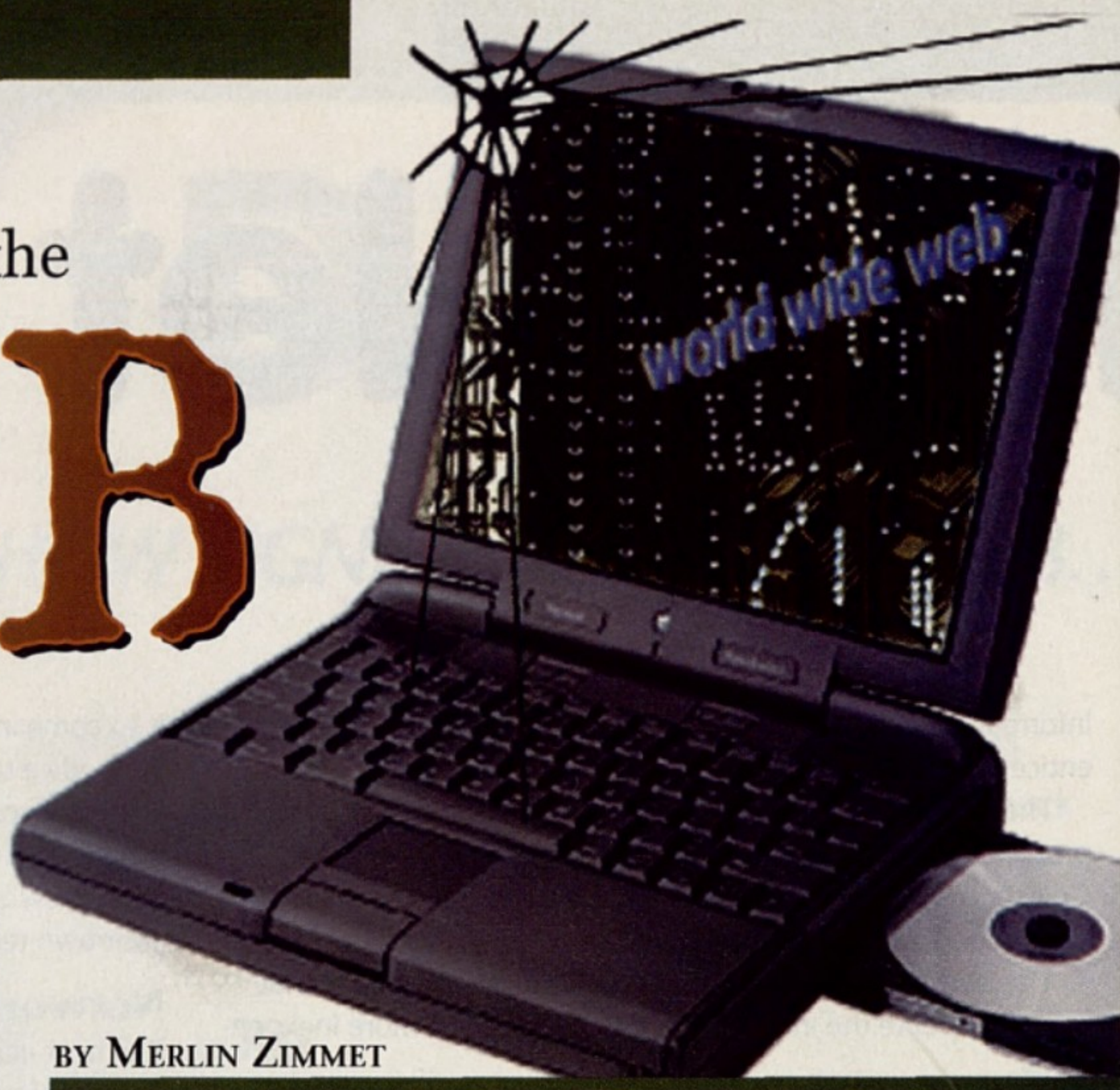
For now, there is not a single, perfect way in which to promote your business. To be truly successful, you've got to use every opportunity available to you.



Caught in the WEB

ONCE YOU MAKE THE LEAP
INTO CYBERSPACE, YOU'LL
WONDER HOW YOU EVER
SURVIVED WITHOUT THE NET.

BY MERLIN ZIMMET



If you graduated high school or college with a computer screen at the end of your nose and a keyboard under your fingers, current trends in computer systems, software, and the Internet may not be a big surprise. But if you are learning computer skills through your own valiant efforts in "post-grad" studies, you may find yourself either intimidated to the point of anxiety or timidly embracing the technology. Not of the computer generation myself, it took some time, but I finally found the courage to face my fears. Yes, I got caught in the Web.

I was feeling the need to compile another expensive print brochure to mail to my potential clients. After considering the cost of another color brochure or flyer that would only need to be updated again in a few months, I decided to put a few of my advertising eggs into the World Wide Web basket. Once I learned that a Web site could be totally controlled and easily updated in terms of content, including audio, it quickly became my advertising focus. I learned a great deal while attempting to post my own Web site.

BUILDING A WEB SITE

Before wasting anyone's time, including your own, I suggest logging on and checking out a few existing disc jockey entertainment sites to get ideas for your own. You want your site to incorporate your own style, but it doesn't hurt to see what's out there. Make notes on what you like and don't like. You can give these notes to your designer, once you choose one.

Your webmaster will know how to put all the elements of a Web page together, but they probably won't know squat about disc jockeys. It's up to you to compile the text and photos you want on your site.

Photos take time to download, and surfers on the Net are very impatient, so choose your graphics carefully and use them sparingly.

While compiling the materials for your site, consider the

best advice I have ever heard, "Take your ego out of it and produce your Web site as if you were the potential customer viewing it for the first time."

Once you have done your "Net-work" and have a basic idea of what you want your Web site to look like, it's time to fine-tune it. The following three points will get you started on the right foot.

1. Identify your product or service. In our case, that's Mobile DJ entertainment. You may want to get specific regarding your location or work area... "Serving Newport Beach and adjacent communities." Some sites even have maps.

2. List 4-5 key sell phrases that directly relate to your business. Include your key sell phrase in your title heading, opening statement and the body of your home page or "store front" page. Use 6-12 words in your title headline. Don't just use your company name. If you specialize in a certain style of music or event, put that in there. This is important because this information can be a determining factor regarding what the search engines will pick up.

3. Get to the point. Most cyber shoppers have an itchy index finger and the next Web site is just a click of the mouse away. On the Web, the name of your company is not nearly as important as what you do and how you do it, so say so in 25 words or less.

You might also want to include a testimonial page. Most satisfied customers will be happy to write a note of appreciation for the good work you've done. It's a second opinion, other than yours, and it adds tremendous credibility to your work.

Your Web site is probably not the place to go into specifics about your equipment. Listing the brand names of sound gear and number of limiters, effects processors, amps and CD players you use will generally make little impact (unless the reader is an audio geek). Believe me, I know how proud we all are of those names. I could probably make some



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If you do birthday parties, or need to play "Happy Birthday" at ANY party, this is a MUST-HAVE CD!



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What musical styles are included? Techno Birthday, Reggae Birthday, Country Birthday, Disco Birthday, Hawaiian Birthday, Hip-hop Birthday, Irish Birthday, Asian Birthday, Surfin' Birthday, Arabian Birthday, Classical Birthday, Swing Birthday, African Birthday, Romantic Birthday, Italian Birthday, Samba Birthday, Jewish Birthday, Mexican Birthday, Salsa Birthday, Fifties Birthday, Rock Birthday, and many more!

What are DJs saying? "*The Birthday CD* is a must-play CD at any birthday party. I use it all the time, and it's absolutely AWESOME! People love it!" L.A. DJ Fabian Gracian, Modern Image Productions.

Why is it also great for KJs? These fifty versions of "The Birthday Song" are instrumental, making *The Birthday CD* perfect for Karaoke. Singing the familiar words in a variety of musical styles creates a unique birthday party experience.

How much does it cost? Orders shipped to the US, its Territories, or Canada are \$17.90 including shipping (\$19.13 to California, including tax and shipping). Elsewhere in the world: \$21.90 including shipping.

How do I order? Four convenient ways:

1. Log on to our secure credit card order form at www.TheBirthdayCD.com
2. Fax your credit card and shipping information to 323-663-2253
3. Call 1-877-4-BIRTHDAY with credit card information (10 am - 10 pm PST)
4. Mail a check or money order to The Birthday CD Co., P.O. Box 27066, L.A., CA 90027-0066

CAUGHT IN THE WEB

money in this business if I didn't buy something new every two weeks. That list of equipment you want to use in your text is primarily ego (remember the quote above?). Unless you are in the system rental business, it's not worth going into detail about your gear.

REEL 'EM IN

To entice surfers to read your site, you have to make it worth their while. Think of something you can give away for free. Trust me on this; the word FREE is the most compelling word in advertising. What can you possibly give away for free? Well there are numerous items of information, for example:

- a) A list of event locations, halls or banquet facilities in your area, complete with the contact person's name and phone number.
- b) A list of caterers, photographers, party decorators and decorating supply retailers you recommend.
- c) Your personal list (or the Mobile Beat Top 200) of the 25, 50 or 100 greatest party tunes of all time.

Your freebie should be information your potential client can use. When someone responds, you in turn get something valuable, an e-mail address! This is important especially when those Web site "hits" are coming from potential clients. Once you have snagged their e-mail address, a valuable connection has been established.

Every page of your site should include the name of your business, your phone number, and an e-mail link to make it easy for your cyber-client to get in touch with you.

GET SOME HELP

I was told, "If you can fog a mirror, you can put a Web site on the Internet." For me that falls into the same category as "It's easy... if you know how to do it." "Clueless" best described my knowledge of Web sites at the time, so I knew I was going to need some help. Even though consumer software is available for you to do your own design work, you should also probably seek out the services of a webmaster.

I found plenty of listings for webmasters and Internet service providers (ISPs) in the yellow pages. I thought about choosing one from online (at the very bottom of most Web pages is webmaster's e-mail hyperlink) but I wanted to meet my designer in person. That way I could stare over his shoulders while he was working; they love that, as much as we love people telling us what music we should play.

If you are comfortable picking a webmaster via the Net you can start by looking for a Web site you like. If you like his style and the site appears to be well done, contact him to see if he is available. A well-done site loads quickly, is easy to read, and is easy to navigate around.

Many Internet service providers (ISPs) will have people in-house who do Web design, typically for a fee. The Web is a relatively new medium so I would be suspicious of anyone claiming 25 or more years experience as a webmaster. Whomever you consider, ask to see examples of their previous work and contact some of their customers.

The perfect webmaster would be part computer geek, part graphic designer. I am not totally convinced such a critter even exists. These two entities may be mutually exclusive, for geeks tend to work out of the analytical portion of the

brain, and designers work in the creativity area of the gray matter. If you do run across a webmaster who seems to have both sides plugged in KIDNAP THEM! THEN CALL ME!

Don't do what I did... pick the first "mirror fogger" who comes along. I was so excited about putting up a Web site, I ignored the first rule of shopping for anything... SHOP AROUND! My experience has shown me that there are two major categories of site practitioners. There is the true webmaster who operates creatively, turning your material into a minor art form; and then there is the enabler. At first glance they appear to be quite a lot alike. In essence, the enabler does little more than re-type your text into his software and drops your pictures onto the page. Enablers really don't do much to enhance your idea, so that's why it's a good idea to check out their previous work. If you are going to pay for a designer, you should get one. Otherwise, you might as well buy the software and do it yourself.

Determine the individual you want to work with based upon work examples and price. Speaking of price, what is a fair price for a webmaster to charge? Good question! All the more reason to shop around. By talking to three or four different webmasters and comparing rates, you should be able to make your choice. Obviously, the more experience they have, the more they cost. A good, inexpensive option is a third- or fourth-year college student majoring in Web design.

UP AND RUNNING

In addition to the cost of designing your site, there are going to be some other charges to consider, such as registering your URL with the Web authority InterNIC (see article "Choosing a Dot Com" on page 69). There may also be monthly fees, depending on the plan you choose, which vary substantially. There are many places you can post your site for free if you only need 10 mb of space or less and don't need FTP privileges or e-mail. The more features you want, the more your monthly fee will be. Some ISPs offer a package deal for both Internet access and hosting.

If you have created a site just to satisfy your ego, then you have accomplished your goal. If, however, you are building a site to help produce revenue for your business, you need to go one step further. Your site will do you no good whatsoever unless you can bring customers to it. Be sure to register your site with all the search engines. Some search engines charge a nominal fee, others don't. That information is available right on the Web.

Surfers won't find you just because you have a Web site. There are many tricks to getting picked up on search engines. Your webmaster should know what they are. They include meta tags in the html heading, properly wording your description that you send to the various search engines, etc.

Additionally, include your URL on any and all printed information (business cards, Yellow Page ads, etc.). Simple postcard size teasers in bright colors sent out to your prospective customers are also an effective way to lure people to your site.

Yep, we're right back to print. I doubt we'll see it become a non-entity in our lifetimes. However, if you implement your site correctly, the Web can make an excellent addition to your marketing strategy. See ya on the Web!



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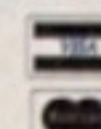
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Promoting Your Web Site

JUST BUILDING IT DOESN'T MEAN THEY WILL COME.

BY REID GOLDSBOROUGH

With the millions of Web sites out there, the chance of somebody serendipitously surfing to yours is about as great as a supermarket cashier in Des Moines being discovered by a Hollywood talent agent. Whether you've created your site to promote your business or share your passion for Filipino Duck Balut, you need to be assertive if you want people to find it. You also need to beware of making missteps that can both waste money and incur the wrath of the very people you're trying to court.

START YOUR ENGINES!

The first thing most people think of when promoting a Web site is getting listed by the major Web search engines and directories. This is, in fact, a crucial step. But Charlie Morris, managing editor of *Web Developer's Journal* and a freelance Internet consultant (<http://webdevelopersjournal.com>), warns "Don't think it's a good deal to pay \$19.95 to some-

body who promises in an e-mail ad to get you listed in 500 search sites."

First off, you should focus on the top half-dozen search sites. They get 95 percent of all hits, plus any specialty Web directories you can find that deal with the subject matter of your site. Don't expect a "cheapo" site-promotion service to take the time to find these specialty directories for you. Most of the other so-called search sites are just link mills that hardly anybody visits.

The most popular search sites are Yahoo, Excite, Lycos, Infoseek, AltaVista, and HotBot, according to Media Matrix (www.mediamatrix.com).

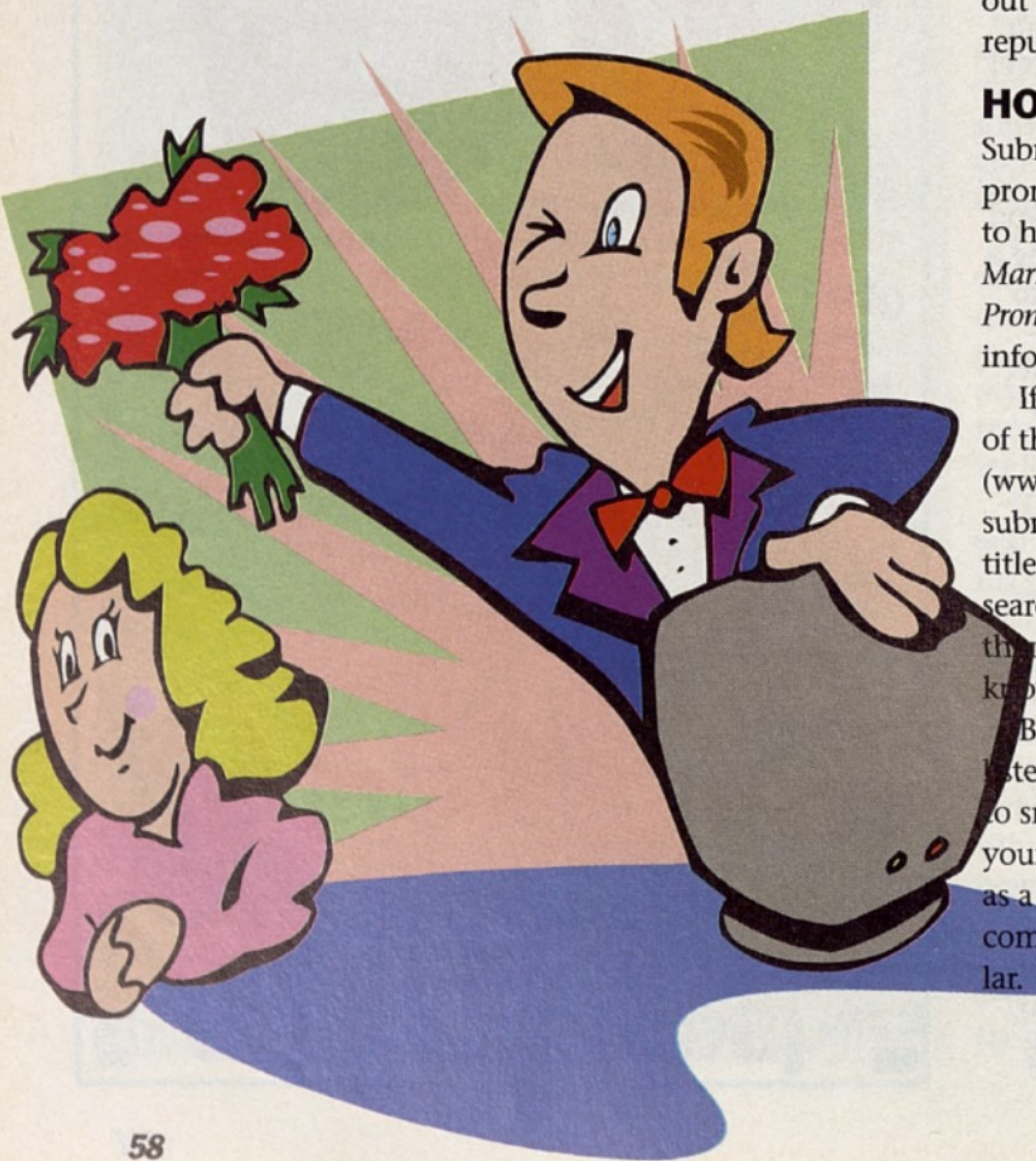
Secondly, if you receive an unsolicited e-mail ad, chances are pretty good it's from a huckster. Unsolicited and untargeted bulk e-mail, or "spam," has long been a violation of Internet etiquette. Legitimate businesses don't do it. For similar reasons, don't give in to the temptation of sending out spam about your Web site. You'll only sully your reputation and risk having your Internet account canceled.

HOW IT'S DONE

Submitting your site to the major search engines so it's listed prominently takes skill, and for this reason it can make sense to hire a reputable service to do this for you. Check out *Web Marketing Today* (www.wilsonweb.com/wmt) and *Web Promote Weekly* (www.webpromote.com/wpweekly) for more information.

If you do it yourself, keep up with the changing policies of the major search sites through *Search Engine Watch* (www.searchenginewatch.com), and manually craft each submission. Use keywords (meta tags) in your site's page titles, headings, and body text, but don't overdo them. Some search sites will penalize you for repeating keywords more than seven or eight times, a practice that's also become known as "spamming."

Before you even begin to think about getting yourself listed on a top search site, however, make sure your site is up to snuff. The worst mistake you can make here is to think of your site as an online ad or brochure. It's far better to treat it as a newsletter or arcade that provides useful information or compelling entertainment—"content," to use the vernacular.





The Past

In a world where most designs were plain and ordinary, ODYSSEY broke the minds of skeptics with innovative designs in protection for the world of working Djs and musicians, making a bold statement: Protecting your valuable equipment does not have to be clunky and boring, serving the sole purpose of only protection itself. Through our innovative design techniques, we produced cases that not only protect but serve as an ergonomically pleasing operating console.



SLIDE STYLE WORK STATION SS-2302



SLIDE STYLE COMBO RACK SS 4X8X12 W WITH EDGE GUARD™



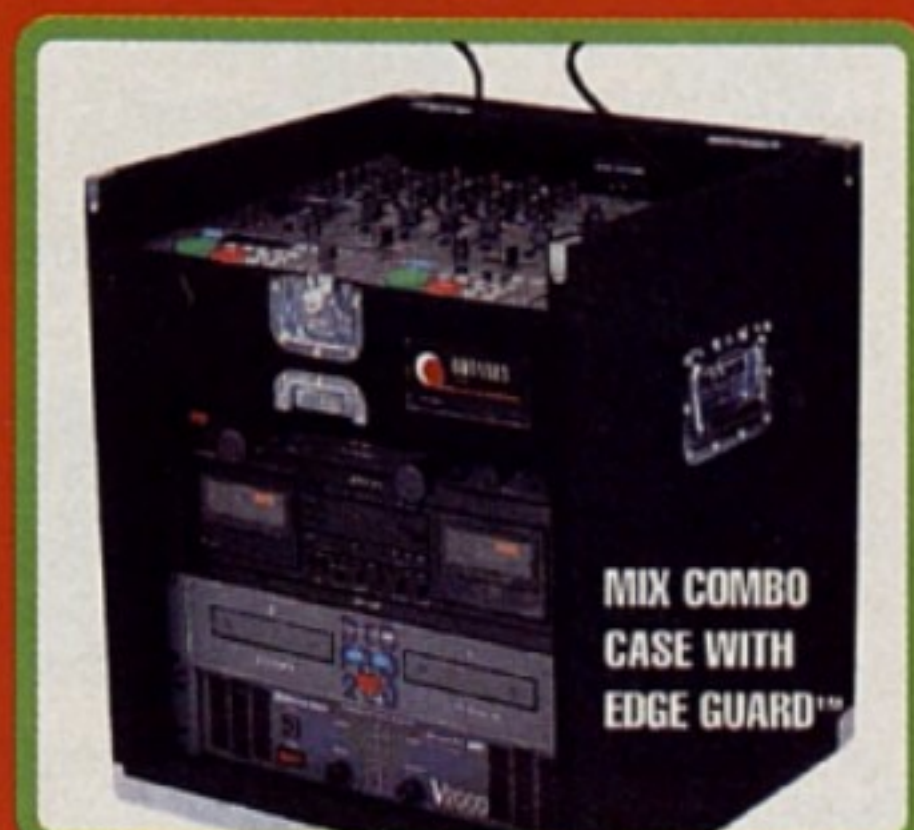
PMCD-3100 EFX FOR PIONEER SYSTEM CASE



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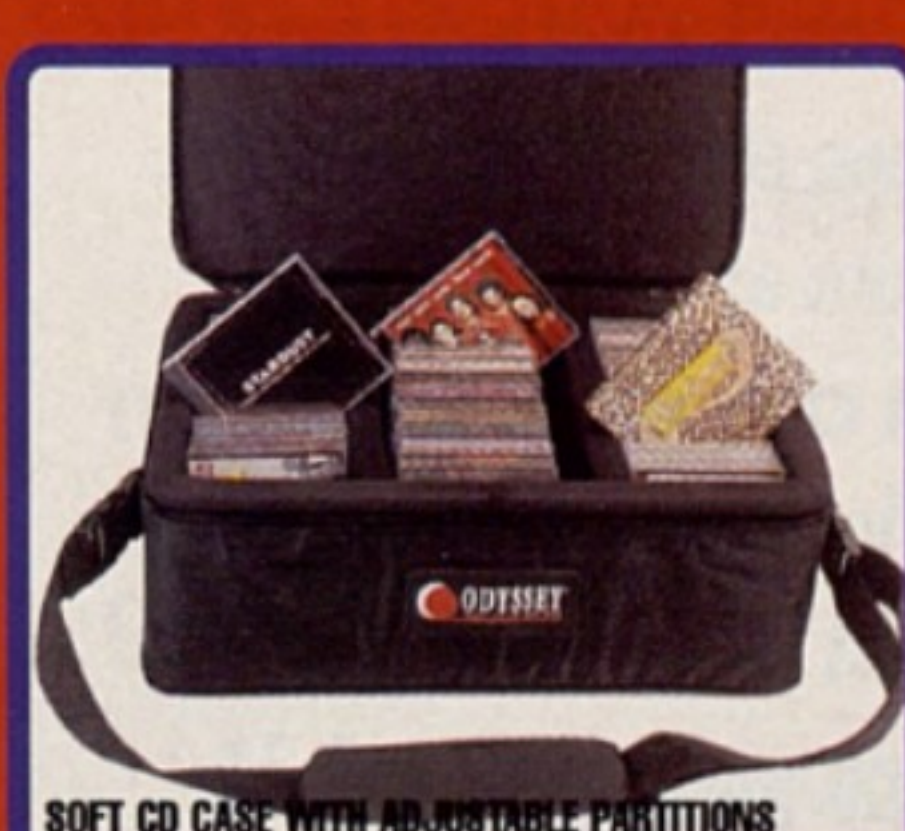
Now in 2000, we at ODYSSEY are striving to further push the envelope of practical protection with our new line of Air Transportation Association approved FLITE series and soft lightweight bags for gear on the go. Also new for 2000 are improvements to our already popular racks and combo cases. Most of these cases now feature a steel brace for added support and protection and security. ODYSSEY exclusive features include: keyboards bags with built in wheels, padded guitar bags, as well as our uniquely cool rack bags with removable shells and drummers hardware bags with wheels.



FLITE LP CASE
ULTIMATE IN LP PROTECTION



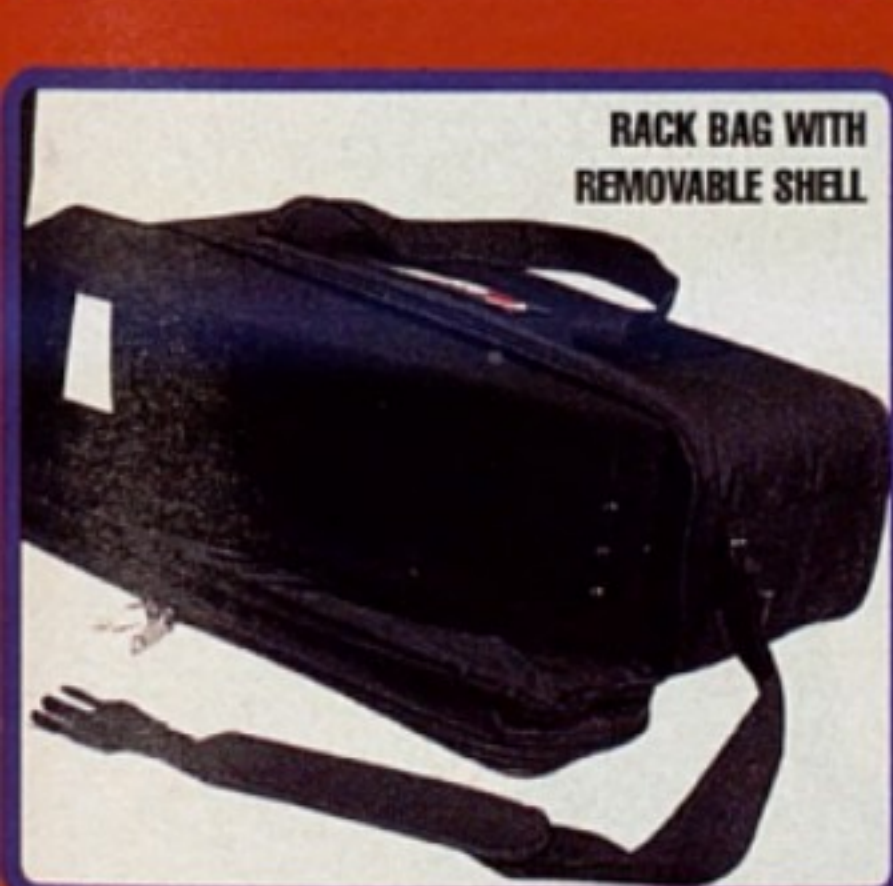
CD SYSTEM CASE
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SOFT CD CASE WITH ADJUSTABLE PARTITIONS



DRUM HARDWARE BAG
WITH WHEELS



RACK BAG WITH
REMOVABLE SHELL

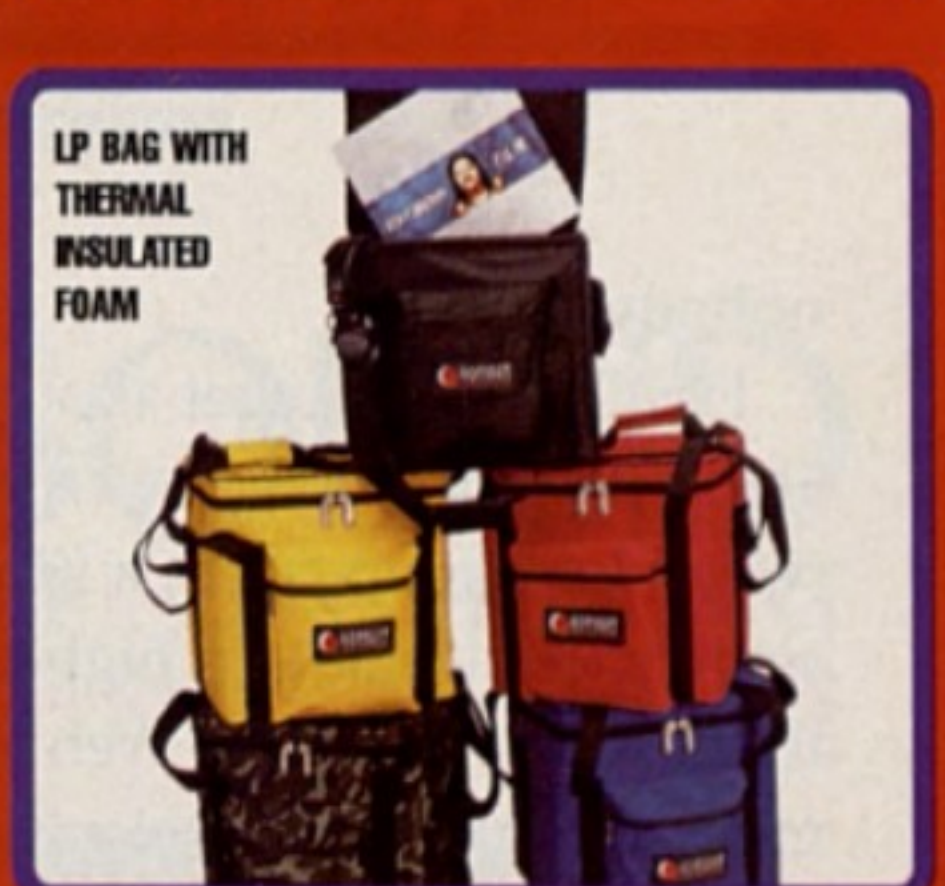


KEYBOARD CASE
FULLY FOAM PADDED WITH WHEELS



LP BAG WITH
WHEELS FOR
EASY MOBILITY

EASY TO
CARRY
COMPACT
LP BAG



LP BAG WITH
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MAKE IT MEATY

"You've got to give them substance unique to the Web," said Web wunderkind Chris Worth, a content consultant with Ogilvy Interactive (www.ogilvy.com) in Paris, in an e-mail interview. Take a look at the Absolut Vodka site (www.absolutvodka.com) for a good example.

Placing an ad for your site at another site is another common strategy for attracting eyeballs. The hottest trend today is "affiliate marketing," says Mike Carter, vice president of marketing for US Interactive (www.usinteractive.com), an Internet professional services company with offices in Los Angeles and elsewhere.

You find Web sites with similar demographics and psychographics as your own and trade "contextual links" (links that include text and are related to the content on the page). Affiliate sites receive a percentage of whatever revenue they generate for one another. *LinkShare* (www.linkshare.com) and *Be Free* (www.befree.com) are two providers of Web affiliate programs.

It's often not worth the bother to merely trade banner ads with sites that include your ad at the bottom of a page unrelated to your site or on a separate links page that

Before you even begin to think about getting yourself listed on a top search site, however, make sure your site is up to snuff. The worst mistake you can make here is to think of your site as an online ad or brochure. It's far better to treat it as a newsletter or arcade...

nobody visits.

Finally, don't forget about traditional marketing vehicles. Frank Ricciardi, senior vice president of the DEM Group (www.demgroup.com), a King of Prussia, Pa. advertising agency specializing in high-tech companies, recommends that you include your Web address on all of your newspaper, magazine, radio, and television advertising materials.



Reid Goldsborough is a syndicated columnist and author of the book "Straight Talk About the Information Superhighway." He can be reached at reidgold@netaxs.com or <http://members.home.net/reidgold>.

BY MERLIN ZIMMET

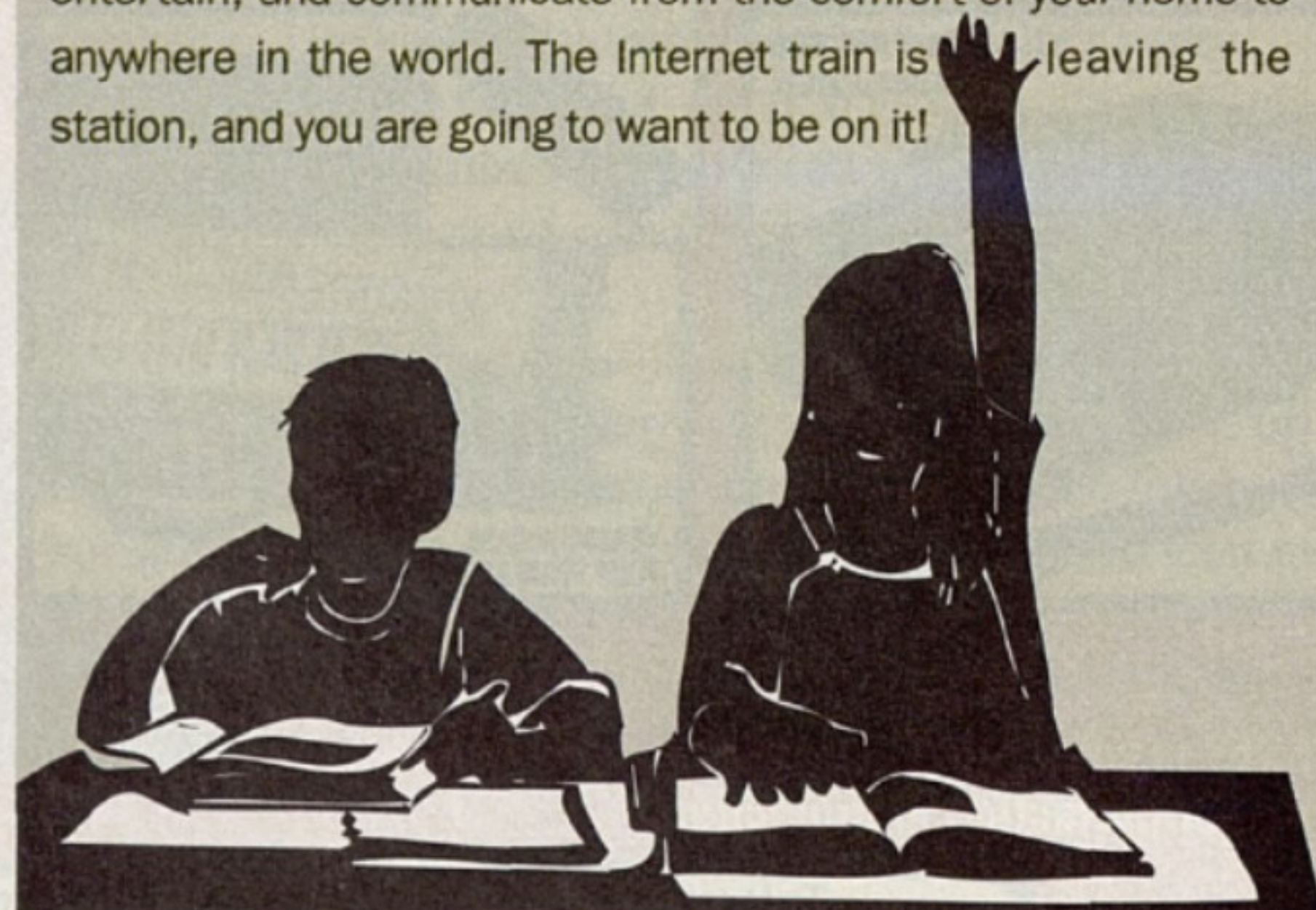
The ENIAC was the world's first computer, built by the military in 1945 for the purpose of computing the trajectory of shells. In its day it was the largest single electronic device in the

world, occupying over 1,500 square feet and containing almost 18,000 vacuum tubes. It consumed about 180,000 watts. For its time it was a mathematical genius, performing 5,000 additions and 300 multiplications per second, 100-1,000 times faster than the existing mechanical computers or calculators. Just as a reference point, today's microprocessors perform 100 million additions per second.

The Internet is a huge global computer network owned and controlled by no one. It started in concept mode back in the late '60s. The goal was to link huge main frame computers for the purpose of information sharing and gathering.

In September of 1969, two computers (one at UCLA and the other at Stanford Research Institute) were linked. Soon after, USC Santa Barbara and the University of Utah were linked. By 1971, the Net had grown to about 20 sites. About a year later the first e-mail was sent. In 1983 the military and civilian functions of the Net were separated. The original research for the information highway had been funded by the Pentagon and was being used for the transference of military and scientific data. Even back then, when a single mainframe computer would fill a garage, it was understood that the Internet was destined to become the most powerful communication tool in history.

By 1980, there were about 300 sites connected to the Internet. Eleven years later, over 350,000 computers were on the Net, which jumped to 727,000 by 1992. Today, Internet use has exploded to over 90 million users worldwide, and is growing between 10-20 percent per month. Sometime within the next year, the growth curve will level off and the Internet will have reached its stabilization period. Today you can rent, buy, sell, entertain, and communicate from the comfort of your home to anywhere in the world. The Internet train is leaving the station, and you are going to want to be on it!



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DJ Web sites: a Review

BY RYAN BURGER

Typically in *Mobile Beat*, you'll find articles designed to help improve your marketing materials. From business cards, to the paint scheme of your trailer or van, to your client presentation, this publication strives to bring you the best ideas in use by DJs across the land. In continuation of this mission, I was asked to turn the *Mobile Beat* spotlight onto DJ Web sites. With this in mind, I assembled a panel of DJs who have made an impact on the Mobile DJ profession.

This was not a contest, but a review designed to offer some advice for those of you considering promoting your services on the Net. As reviewers, our mission was twofold. The first was to

provide you access to some interesting DJ Web sites. Secondly, we wanted to look at these sites from several different perspectives, as provided by our panel.

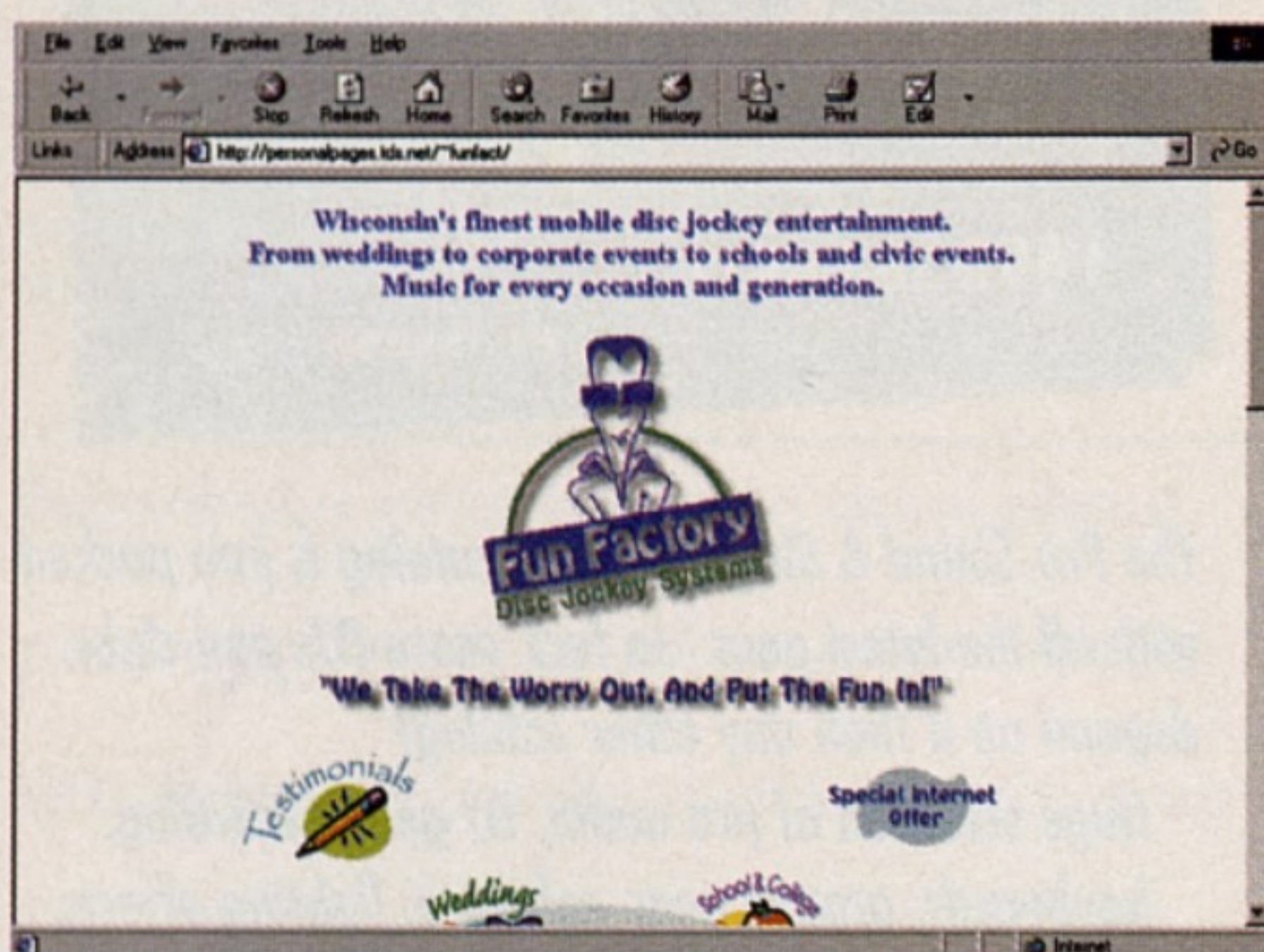
The sites selected for this review represent a cross-section of styles and organization. The reviewers were asked to look at all aspects of the sites — from content and graphics, to organization and ease of use, to how easy it was to find on the Net. The following sites are not necessarily the "best," but they all offer some interesting examples of "do's" and "don'ts."

As you read this article, I suggest you sign on so you can see the sites while reading the reviews.

pages would also be something I would entertain, instead of, or in addition to, the text links. My final suggestion would be some sort of music listing. This could be as simple as a top 100 list or as complex as their entire music database.

The only negative point was that, as Mark pointed out, the URL is very cumbersome. Today's servers allow for pseudo URLs, such as www.funfactory.com, or something similar.

All in all, the judges agreed that this site was obviously well thought out and great care was taken in the presentation of their information. This is the best of the six sites we chose to feature.



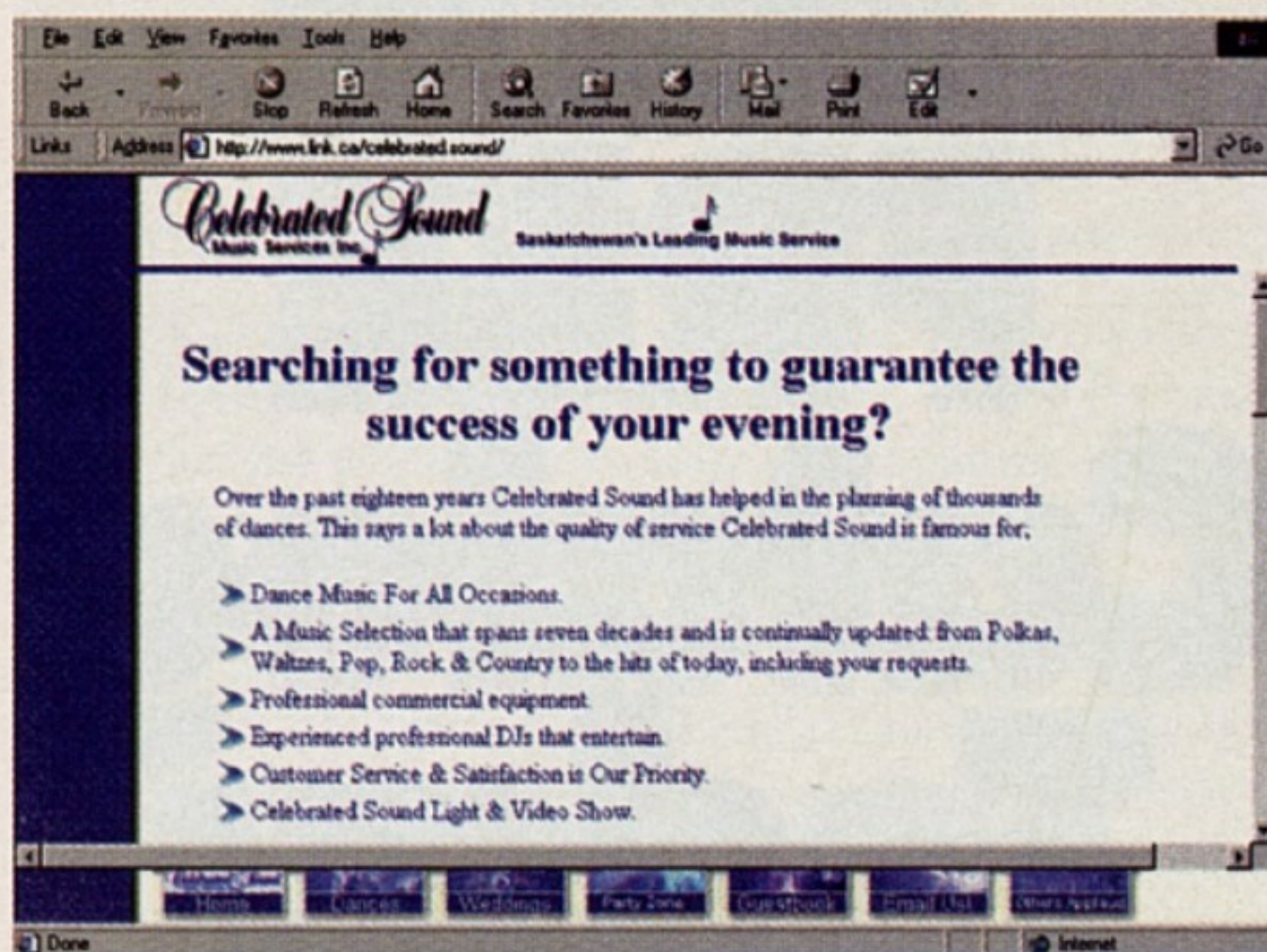
[HTTP://PERSONALPAGES.TDS.NET/~FUNFACT](http://personalpages.tds.net/~funfact) FUN FACTORY

The design on this site is awesome, says Greg Smith. The use of colorful, descriptive graphics makes navigation from the front page a snap. Finding exactly what you need is simple as well — only one or two clicks and you are there. Graphics are nicely optimized and load quickly; visitors with slower connection speeds will love that. The overall design is well thought out and deserves recognition in that department. "Click here for more info" links are prominently placed in the same location on every page so that visitors can find them easily.

Mark Johnson agrees with Greg about the design — the black letters on a white background makes it very easy to read. He adds that each sub page is no more than one-and-a-half screens of text, which is good.

The site is linked to the A.D.J.A. — there are two schools of thought on this practice. Though it is always good to reference credible organizations of which you are a member, linking to them may lead your prospects away from your site.

Greg suggested a few things to make this a true powerhouse site — the first of which is a background image. The graphics on this site are so nice, they scream for a subtle background image to compliment them. Expanding the graphics onto the sub



[HTTP://WWW.LINK.CA/CELEBRATED.SOUND](http://www.link.ca/celebratedsound) CELEBRATED SOUND, CANADA

Glenn Miller notes that this site loads quickly, and is not graphically intensive. The layout is appealing to the eye. It's easy to find with Infoseek or Yahoo, but is not registered with Excite, Lycos, or Webcrawler. On the downside, Glenn says, the content is lacking. "As a customer, I must ask, who is Celebrated Sound? Scanning through the site, I do not see or notice details about the staff. There are references to the various services they provide, but nothing to show what they actually do. It says they do video and lighting shows, but there's nothing showing the equipment or them in action."

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Meet the panel of J U D G E S :

Ryan Burger (rburger@prodj.com), who organized this review, is president of ProDJ.com Internet Services and is involved in all activities of ProDJ.com and its related sites, including chat, shopping, and the DJ University. He started BC Productions Mobile DJ Service in 1986.

Mark Johnson (smjmusic@msn.com), who does not have a Web site, says he spends a lot of time scavenging through other DJ sites for new marketing ideas. He writes the "Reality Check" column in *Mobile Beat* through which he has developed a reputation for looking at all things DJ from a slightly different angle.

Glenn Miller (mobiledj@chatcan.ca) has had a presence on the Internet for several years (eons in Internet time). He is best known for launching and maintaining DJChat.com, and is also known within the Canadian Disc Jockey Association due to his Internet involvement. In addition, he runs his own mobile service Ottawa Valley DJs Inc.

Jon Minnihan (webmaster@duniya.net) has produced some of the hottest industry Web sites out there, including American DJ Supply, Chauvet Lighting, B-52 Pro Audio, American Music Center, Six Star DJ, Western Starlight... and many others.

Greg Smith (gsmith@akwebsystems.com) handles the production/graphics/html work for ProDJ.com primary sites and customers including MobileBeat.com. He runs his own Web production company, Alaska Web Systems and Dancemasters Mobile DJ Service.

Note: ProDJ.com is organizing at its <http://chat.prodj.com> Web site a weekly review session of sites, where several of these industry members, along with others, will review a site that has been submitted. Please check out <http://chat.prodj.com/marketingweb.html> for more information on these Tuesday night sessions, led by Ryan Burger.

HTTP://WWW.AMBASSDJ.COM AMBASSADORS DJ SERVICE

"This site uses the Web like it should be used," says Greg. The site is structured with an easy-to-use menu on the home page, and a menu system on the bottom of all the sub pages. It has a lot of information just a few clicks away from the home page. Each page is a little different and the user has many options to choose from. I liked the fact that they made use of pictures and video. A free video or CD-ROM can also be requested from the site. They have a "clients only" area (which I was not privy to). Navigation throughout the site is easy. Jon is in agreement with Greg.

This site offers access to pricing for all types of parties and provides the user with many different options, such as lighting, karaoke, and discounts.

"What I didn't like about the site is its almost haphazard use of multicolored and seemingly uncoordinated graphical design," says Greg. While the site has a lot of information, its presentation leaves something to be desired.

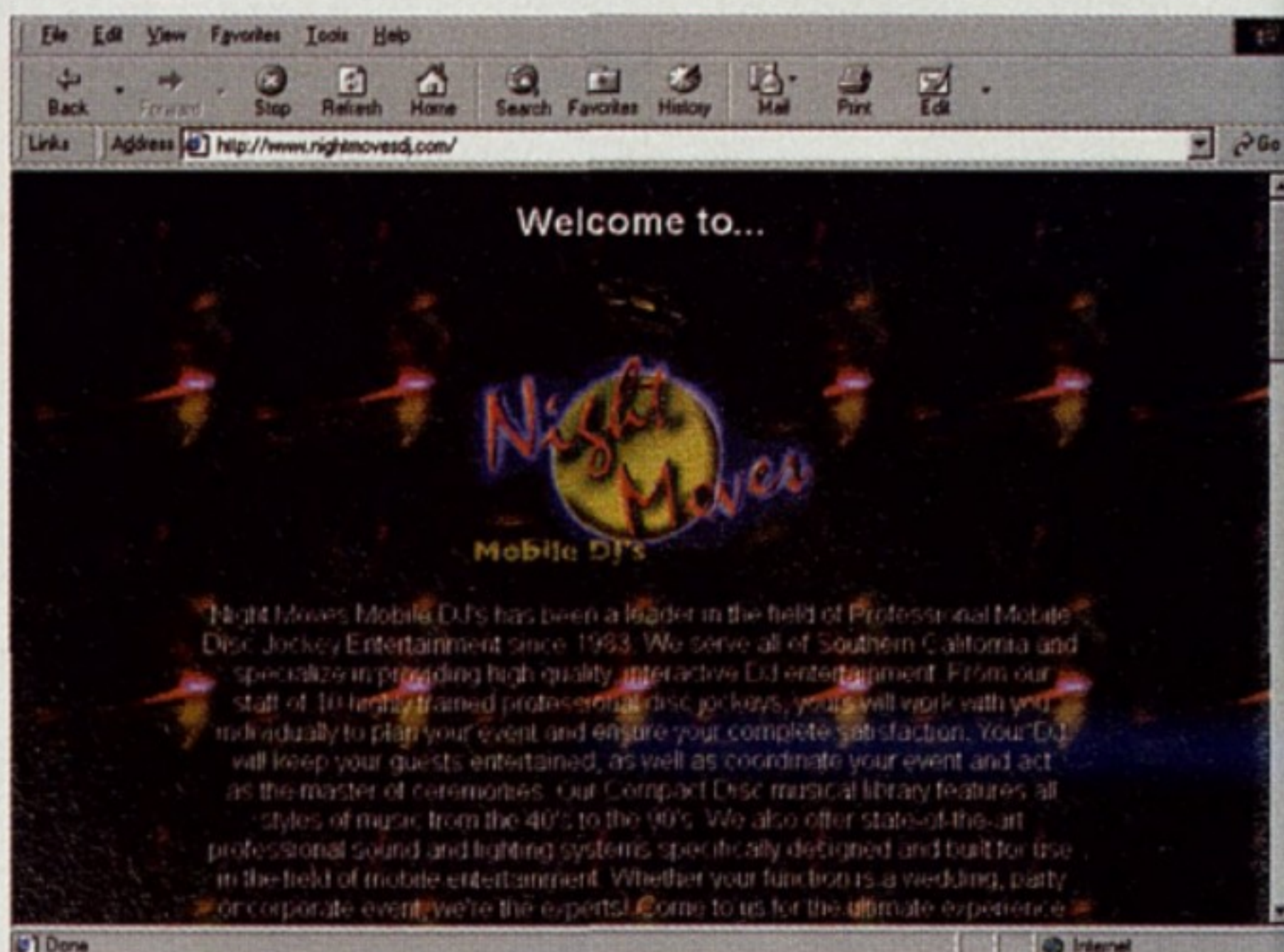
Other than that, it is a good site. If I were in a decision making position for them, I would have insisted that their music database be accessible to all visitors, not just clients — but at least it's there. Functional? Yes. Informative? Yes. Visually appealing? It could be better.



HTTP://WWW.NIGHTMOVESDJ.COM NIGHT MOVES, CA

Glenn Miller selected this site as one of his favorites, regarding presentation and information. "This is a very graphic and information intensive site, which could be a disadvantage for those with slower modems. All the information a bride and groom require is here. Of the sites I have reviewed, I found it to be the best for presentation and information. It's also very easy to find on major search engines."

Smith agrees, adding, "Functional and informative, this site has a lot of information. But, on the downside, I feel that there is too much information for one sitting. Web surfers will not read beyond the first screen, so why put up pages that are much longer than that? The site's wedding page seemed like 10 full screens of information... way too much. They do have a music list, however, it's the industry standard Mobile Beat Top 200. This is fine, but any DJ or Web designer can copy and paste text from another Web page. The trick is to be different and better than the competition. Having said all that, none of it is substantially damaging to the site's effectiveness."



HTTP://WWW.DJCRAZY.COM

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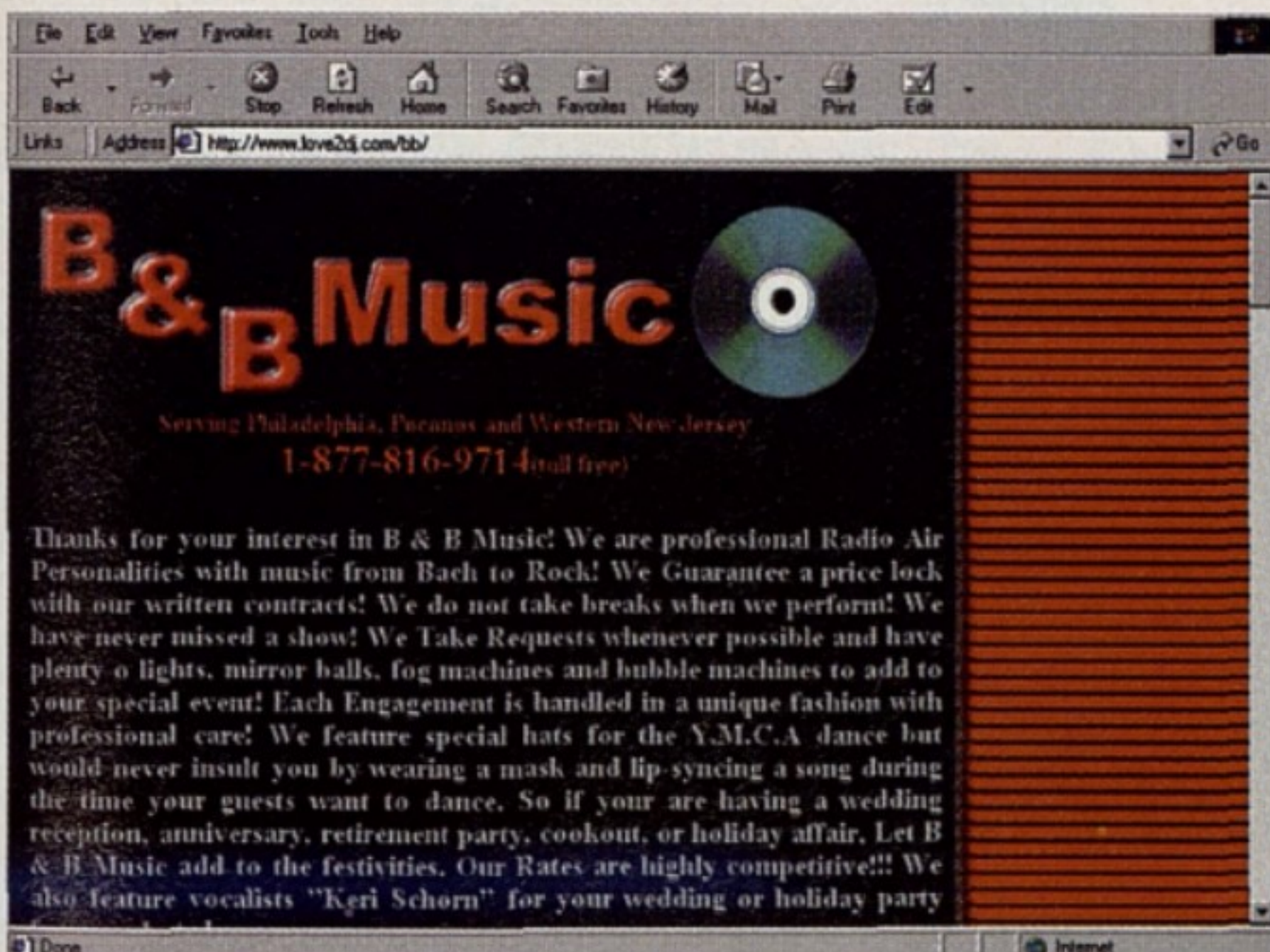


I'll answer the question' scenario, whereby the deck is completely stacked in their favor. Perhaps each of the secondary links is so long because the FAQ concept is replicated for each of those links.

Johnson notes that the secondary pages are more readable (albeit more wordy) than the home page. They could have created one more secondary link called FAQs and put all the "Professional BS" disclaimers there and used each secondary link for more pertinent information about why each event is different. The home page is hard to read compared to the linked pages, due to smaller, fancy text on a busy background.

HTTP://WWW.LOVE2DJ.COM/BB

B&B MUSIC, PA



clearly tells the client about the pricing structure. Overall, this is a great brochure-type site that gives all the basic info a client may need to hire B&B Music.

Jon Minnihan, of Duniya Technologies says, however, that the site is lacking in graphics. What do the DJs look like? What kind of sound and light do they provide? A client may not care about the details of their gear, but would be interested in whether or not they offer special lighting, etc.

Mark Johnson noted technical difficulties, such as one of the pages labeled "links," didn't link anywhere. The other links, references and rates are page-downs of the home page. This is the only Web site of the four with references or rates.

The final assessment of B&B Music's site is that, "it is a clean looking, simple and to-the-point Web site," says Jon.

"Ah, finally a URL that is on a par with www.sony.com or www.toyota.com in its primary sense," Mark says, "Unfortunately, it's the home for a DJ who probably gets his Web site space at a bargain." Each of the secondary links represents different events, which are five page-downs worth of information. Also, this information is the 'I'll ask the question,

This site is eye-catching, with bright red background, and is very fast loading. It is designed in a one-page layout with inter-page links that are displayed near the bottom of the page. The most important information in a site of this nature is the contact info, which is easily found in more than one place. It uses past customer comments and

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Online Interaction *for DJs*

We are constantly being introduced to new technology-driven possibilities. The Internet is growing and it's bringing DJs together in ways virtually unknown to us two years ago. What began as a communication tool is becoming a Web-based community, capable of providing new resources, previously unavailable. Some sites are getting over a quarter-million hits per month. But what's the attraction for DJs? Let's take a look.

TIP TRADING

Presently, one of the most frequent uses of the World Wide Web is communication through message boards. On these "boards," topics can range from, "What is a good song to get the crowd going?" to technical questions like, "How do I know I have enough power?" Message boards can also go into specialized

areas covering topics such as country, dance, interactivity, and associations. These boards have become a valuable way to get suggestions and tips from others almost instantaneously.

Another popular area where DJs interact is live chatrooms. The beauty of chatrooms is that you are conversing online in real-time with people from all over the world. The topics, tips and tricks discussed can run the gamut. Some sites sponsor guest chats, where people from our profession are invited in to comment on specialized topics — such as conventions, equipment, interactivity, marketing, and others.

GEARING UP

If you're in the market for a new mixer, amp, speaker or software, most of the major DJ equipment suppliers provide sites with up-to-date product information. In addition, most DJ retailers maintain an online presence with safe,

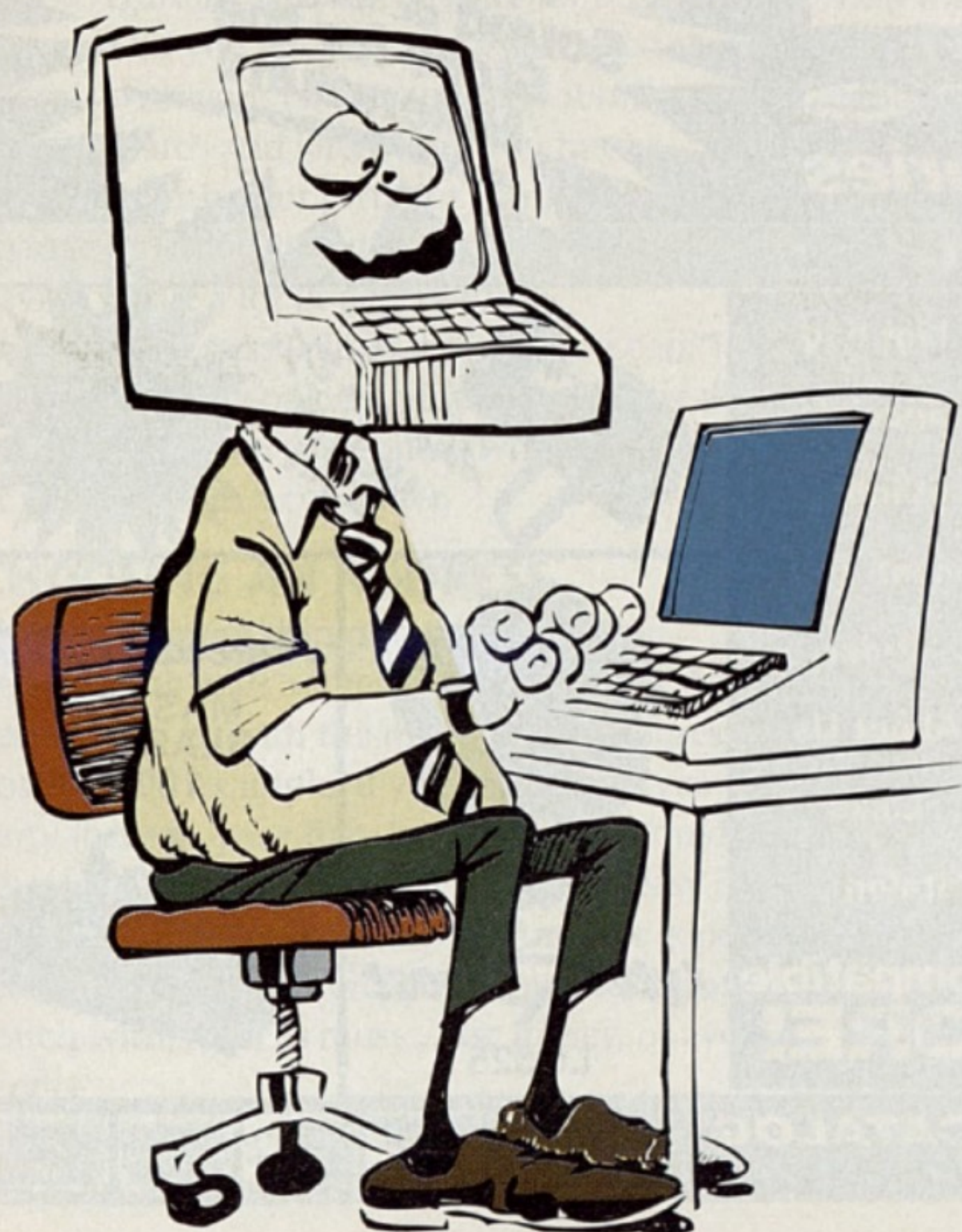
secure online ordering. This is a welcome feature for DJs in remote areas whom do not have access to equipment stores. You can order a product online and have it delivered within a couple of days. Some sites even carry reviews of their products.

Have equipment sitting around that you would like to sell? Looking for used equipment or the lowest prices on new gear? A number of sites now provide online auctions and classified ad areas for you to sell, buy or trade with others in the industry. Some sites provide chances to win products through contests sponsored by their advertisers. You can even find discounts on many products.

BE OPPORTUNISTIC

Other areas on the Internet offer online training, with articles written by professionals in the field

BY GLENN MILLER



ONLINE INTERACTION

All these activities are available now... it's up to you to choose what you will use. If you just want to stay informed, then subscribe to one of the many online newsletters available. If you want more, then drop by the sites and network with your peers. It's another way for you to pick up valuable tips, stay ahead of your competition, and improve your business.

with real audio clips showing items being demonstrated. Software manufacturers are now bringing their products to these sites for DJs to try. You can download software for managing your DJ office, business, or access music, with MP3. There are even mapping sites, which can take you right from your door to the site of your next event.

If you have your own Web site, a number of sites will help

you get more exposure on the Net with various search engines, link programs, and DJ directories. The larger DJ sites are connected to online wedding services, which bring brides and other party professionals to your site. Having a link there can increase your business for little or no cost to you!

Some sites provide you with free e-mail programs and Web hosting for you to get your service online. A number of associations are now online, providing a variety of services for their members. You can get your insurance information, latest chapter information and find out how to contact board members.

All these activities are available now... it's up to you to choose what you will use. If you just want to stay informed, then subscribe to one of the many online newsletters available. If you want more, then drop by the sites and network with your peers. It's another way for you to pick up valuable tips, stay ahead of your competition, and improve your business. You may even get the urge to start meeting these people at trade shows that are available today, like the Mobile Beat summer and winter shows. The key word for interactivity for DJs online is "Net" working. See you online!

Glenn Miller (mobiledj@chatcan.ca) has been involved with the Internet for several years and is best known for launching and maintaining DJChat.com. In addition, he owns and operates Ottawa Valley DJs Inc.

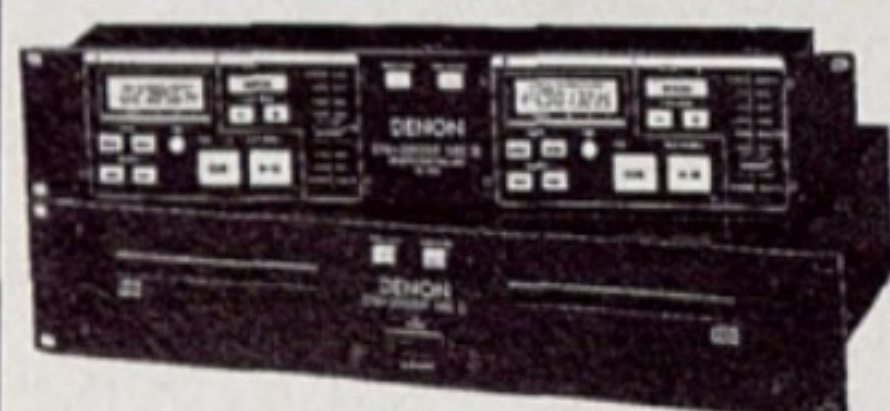


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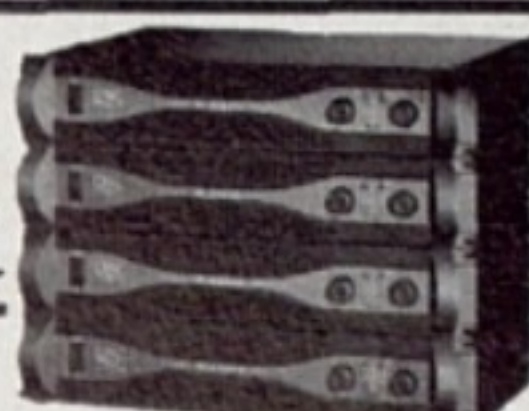
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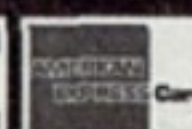
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Choosing A DotCom

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Over four million Web addresses, or "dot coms" have been registered since 1993, with thousands more being added daily. If you are using an address linked to an Internet provider such as: <http://members.freewebspace.com/iowa/mydjservice>, establishing your own domain name with a dot com address (i.e. mydjservice.com) has several valuable advantages:

1. **Vanity.** Having your own dot com address, with a well-produced Web site, creates the image of a large, well-established business. It's like stepping up from a basic line listing in the yellow pages to a display advertisement.

2. **Portability.** If you receive free Web space with an Internet provider like AOL, MSN or a local service, what happens if you decide to not use that provider for your dial-up access? What if your provider goes out of business, discontinues offering free space, or simply changes their policy regarding use of free space for business purposes? If you already have established that address with your clients and have it on your business cards and letterhead, you have a problem! With your own dot com, you can change providers in a day or two without having to file a lot of paperwork.

3. **Effectiveness.** When it's just "you.com" it's a lot easier for people to remember. That really means a lot when someone is writing it down or typing it into a computer.

CHOOSING AN ADDRESS

There are several things to consider when determining your address on the Internet. For best results, go with the most obvious address possible. For example, if your company is called Party Jockeys, your first, logical choice would be partyjockeys.com. You want to make it easy for people to find you on the Web. Another good idea is to include a word that someone might search with, such as music, disc jockey, or even service.

But what if someone already has your best, first choice? Consider adding a couple extra

letters or dashes to the address. The downside is that this may cause confusion and could possibly cause you to send your potential customers to another business unknowingly. For example, my DJ service, BC Productions, currently has Web space with my Internet business at <http://www.prodj.com/bcp>. If I wanted to have a separate dot com address for the DJ business I would first try for bcproductions.com or bcp.com. Other possibilities include: bcproductions.net, bcp.net, bcpdj.com, bc-productions.net, and bcproductionsdj.com. The only punctuation allowed is a dash, and one period followed by com, net or org for businesses.

For actual registration of your address, once you have established that it is available, I recommend that you have your Web host do the registration work for you. They will register it with InterNIC directly, and provide information that will make it so Internet users will know where to look when trying to find you (nameserver addresses).

There are many middle-man registration services that will register the site for you, but they could also do two things: sign you up with their own hosting service, and/or file for ownership of the address in their own name and allow you to use it. Either of these scenarios would cause trouble if you were to move your site to a different provider. When filing for the address, make sure they file with you and your company as the owner and as one of the three contacts listed on the account.

If you wish to file yourself, ask the provider for their contact and nameserver information. You can file at networksolutions.com. Current cost for registration of addresses is \$70 for the first two years (prepaid), and \$35 per year thereafter.

DOT COM-FLICT

Recently on the disc jockey chat board at chat.prodj.com, a DJ service owner explained what happened when he registered the call

BY RYAN BURGER

CHOOSING A DOTCOM

letters of a local radio station as their dot com (actually .net in this case). The radio station went by the call letters WAPE, and owned the address wape.com. The disc jockey service registered wape.net for We Are Professional Entertainers. The DJ service received an e-mail from the radio station asking him to relinquish the address. This was a tough spot that he was in, and discussed on the board extensively. My personal opinion is that he shouldn't have reserved that address since the dot com name had nothing to do with the name of his company. I felt the "We Are Professional Entertainers" titling on the site didn't quite pull it off. In the end, with help from the A.D.J.A., he negotiated a link deal to hopefully eliminate any confusion as to what the radio station's Web address was.

This situation brings up some things I have seen done many times by larger corporations and several disc jockey services: registering multiple addresses for protection against such activities. It would be much easier for the business to have registered several variations of their name and pay the \$70 each time instead of having to deal with issues like this or involving lawyers. InterNIC does supply mediation for such name disputes. Check out Network Solution's domain name dispute section of their site for more information. If you have a national trademark on a name, and someone else has the address using your name, you have rights to apply to own the address.

Inter what?

InterNIC is the service that grants domain names. They have the master list of all the domain names in the world. If you wish to have your own domain name, you have to register with them. You can do it yourself or have your webmaster or ISP do it for you. InterNIC's Web site is <http://rs.InterNIC.net>.

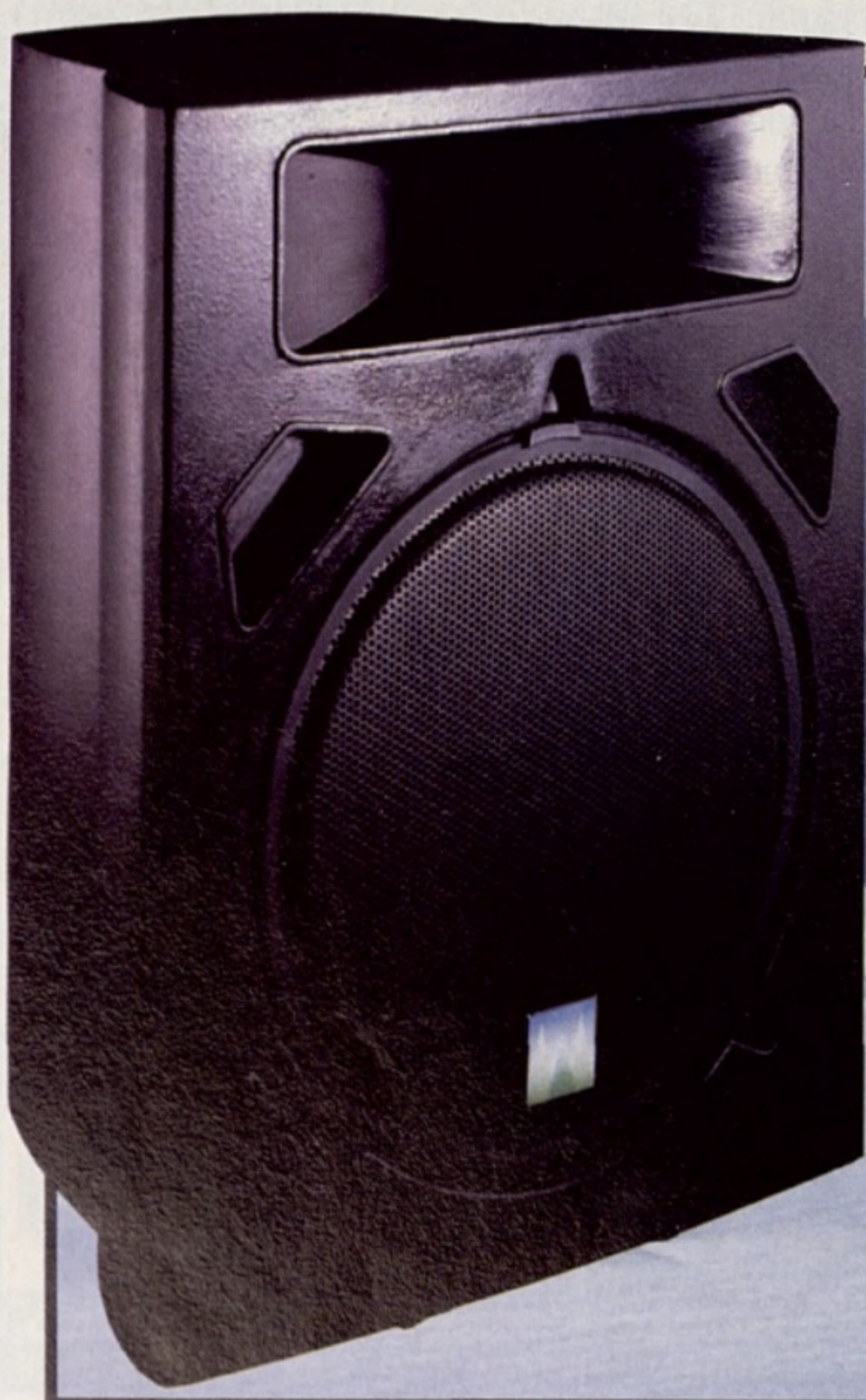
To verify that the domain name you want is available, go to <http://rs.InterNIC.net/cgi-bin/whois>.

FINAL THOUGHTS

Even if you don't plan on having your Web site produced in the near future, I would strongly recommend at least reserving and "parking" the Web address that you will eventually use. Thousands of names are being registered daily, and if you want the name that is most obvious for your business, you should reserve it now. Parking the Web address basically means storing it for future use. For information of this possibility go to networksolutions.com or contact me directly. See you in cyberspace!



Ryan Burger is the president of ProDJ.Com Internet Services and BC Productions Mobile DJ Service based in Des Moines, IA. Ryan welcomes all questions at rburger@prodj.com or by calling (800) 25-PRO-DJ. Ryan has also written several articles at prodj.com's DJ University site at <http://dju.prodj.com>



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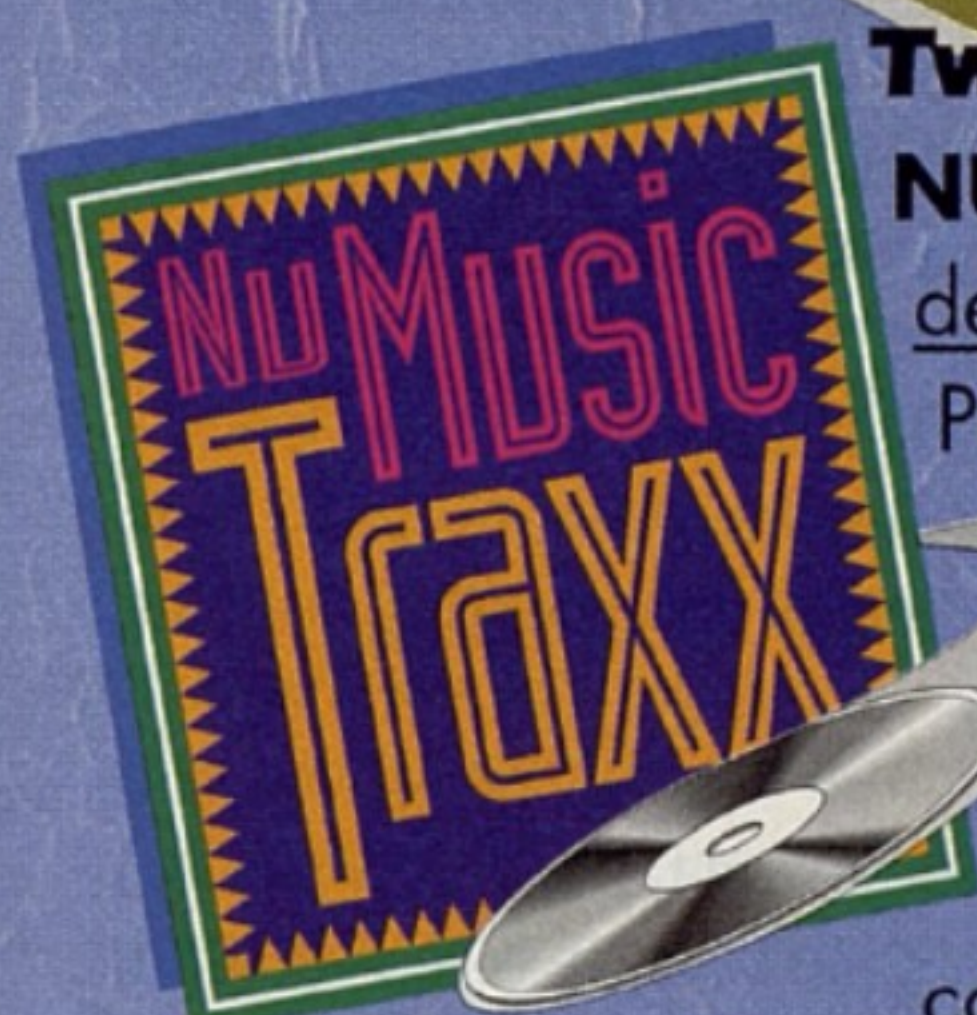
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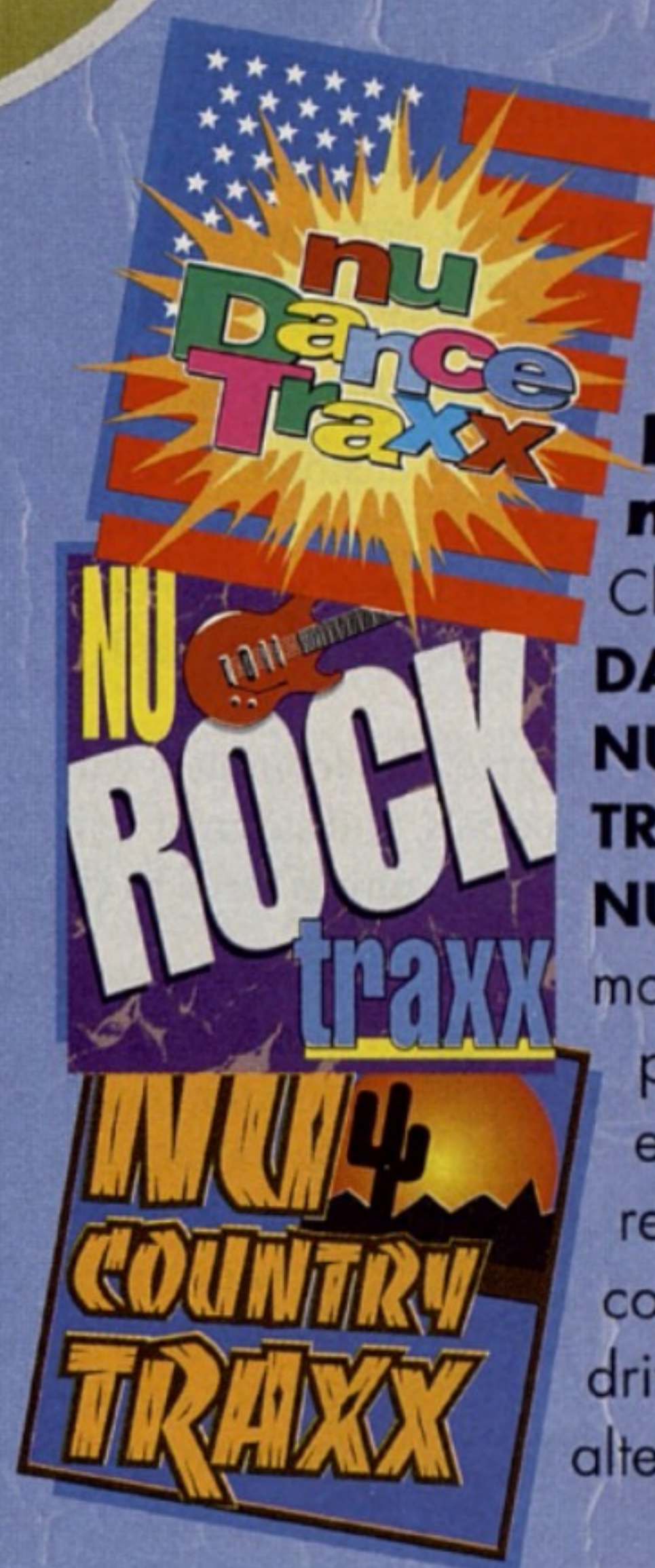
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Leveraging Loyalty

BY DAN MCKAY

FIVE WAYS TO TURN YOUR EXISTING CONTACTS INTO FUTURE REVENUE.

Contrary to what the salesman at the car dealership believes, the two hours we spent negotiating a deal on my Toyota Rav 4 did not make us lifelong buddies. Although he was polite and businesslike, offered me free coffee, and threw in deluxe floor mats, he's not on my list of folks to have over for dinner. Yet he's done just about everything he can to make sure that I'll never forget him.

While the average person will use a DJ service far fewer times in their life than buy a car, we can learn from the way the auto industry excels in fostering customer loyalty. For example, right after the sale, I got a handwritten card thanking me for my business. Enclosed were two of his business cards to pass along to friends. (I gave them to my five-year-old son to play with.)

Three months later, another handwritten card, this time to invite me to an after-hours "preferred customer reception" with wine, hors d'oeuvres, and live music. The new models would be introduced there, and there were to be door prizes for those attending. Two more business cards were enclosed.

On it went, through Christmas greetings (complete with a wallet calendar), spring tune-up specials, and summer tent sales. I now have enough of this guy's business cards to even

out the wobble on the uneven leg on my desk. But you know what? Next time I'm in the market for a new car, you can bet I'm going to give this guy a shot at keeping my business!

GO FOR THE GRAVY

Too many DJs think of gigs as one-night stands. Sure, you've spoken with clients many times over a period of months to work out the details for their special day. They've completed information forms and request sheets. They've even called you at home with a song they've just heard that they want played at their party. Yet after their last dance, most clients will never hear from their DJ again. What a marketing travesty!

It's a long-held business tenet that it's easier (and less expensive) to resell an existing customer than to find a new one. So here are five ways to leverage your existing contacts into generating future revenue:

1. Join The Club

If you specialize in weddings, you've tapped into a hugely sought-after market. The smiling gal in the white veil will be searching today for everything from sheets to sofas for her happy home tomorrow. This is an excellent opportunity for you to approach local merchants to offer free discount coupons to your clients.

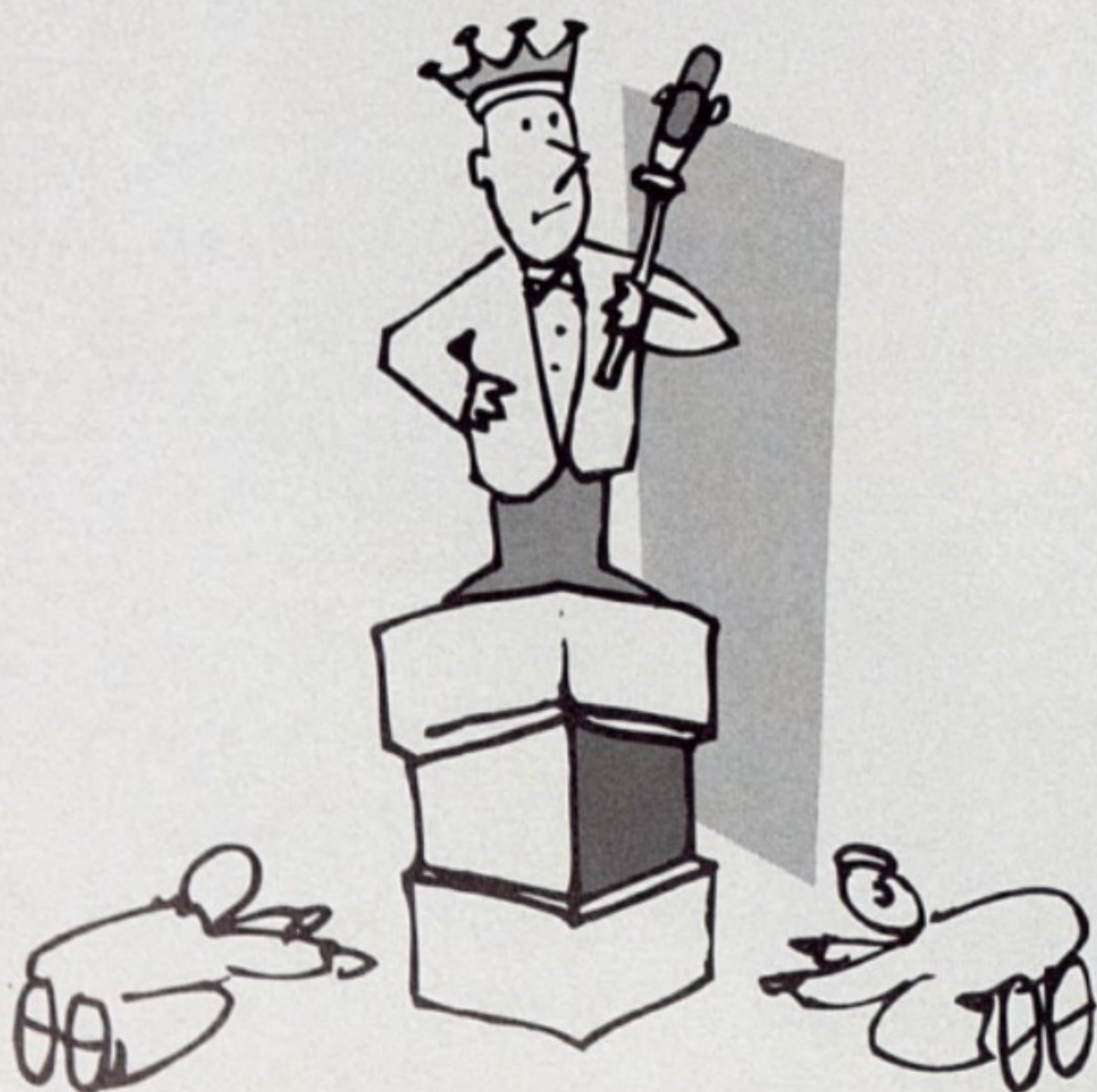
Chances are many of these businesses are already offering similar coupons through Val-Pak, Entertainment or Gold C books, or newspapers. In fact, calling on those who are already couponing will make your search easier.

What you will propose is their free inclusion in the "XYZ Mobile DJ's Wedding Bells Discount Book" which will be distributed at no charge to all your company's clients, as well as at any bridal fairs at which your company appears. Naturally, you will also include coupons for your company. Consider coupons for a \$50 discount off your regular price, a free extra hour, or complimentary lighting.

This is not only a great free incentive to give brides before they book, but also a mechanism to promote customer loyalty and repeat bookings.

2. Anniversary Cards

This one is easy. After all, you already know the date! But make sure you get the couple's new address, as the place you mailed your contract is probably not where the betrothed



will be setting up house.

The couple will be amazed that you remembered their special day (databases are a wonderful thing!) and it will remind them of all the fun they had at their reception. This is an advantageous memory when it comes time for their friends to head down the aisle.

Take it one step further and treat them to a dinner and a movie. Many theater chains offer books of discount tickets at about \$5 each, and a large pizza can be had for about \$10. In fact, if you deal with an independently owned pizza place, rather than a national chain, it could be easier to secure certificates at a discount or even free in exchange for the advertising value. Want a smaller cash outlay? Consider enclosing a 2-for-1 coupon at a local restaurant. Pitch your promotion to the manager; many will be happy to provide those to you free.

Sure, you're not sending them to the Ritz, but this small investment will pay off in spades by imprinting the name of your company in their minds whenever it comes to booking or recommending DJ entertainment.

3. Making Vendors Your Salesmen

Just about every DJ client fills out a planning sheet where they provide names of their venue, caterer, photographer, videographer, etc. Isn't it strange that many DJs take all this specific contact information and just file it away after the gig?

Leverage the power of these contacts by first getting to gigs extra early to set up. Take a moment to shake hands with as many vendors as you can—from the catering director, to the wedding cake guy, to the florist. Remember, they're in a hurry too, so don't overwhelm them with a sales pitch (you'll do that later!)

After the event, go back to the planning sheet and dash off a few letters to the vendors saying, "It was a pleasure working with you to make Bill and Susie's wedding a success. I especially liked your... (menu, your flower arrangements, the candid shots you took) and thought you exhibited a great degree of professionalism. I will be sure to add your firm to our list of recommended vendors, and hope you will do the same. Please find enclosed more information concerning our DJ company..."

This says two things to the vendor. First is that you operate in a businesslike manner. For years, I never thought that my company did anything that any other professional DJ wouldn't do, yet I became amazed at how many caterers would come up to me after the gig to tell me horror stories about other DJs they've seen. Vendors want to be associated with DJ companies that make them look good. (By the way, in my closing blurb on the mic when I ask for applause for the bride and groom, I always mention by name the on-site vendors who helped make the reception a success.)

It also says you think enough about their company to agree to recommend them to your clients. In business, networking is what it's all about. It is far easier to engage the services of a company recommended to you than one you pulled out of the phone book.

4. Request Cards: The Silent Salesmen

Although placing business cards on everyone's table at an event might be perceived as tacky, you can accomplish the same goal just by disguising them as "request cards."

I use a fold-over card that says in script on the front, "Requests & Dedications." Inside are lines for "dedication to," "dedication from," "title," and "artist." On the back is my regular full business card complete with phone number and Web site address. Then I place a small "golf" pencil on the table and ask guests throughout the night to fill in their favorite tunes and bring it up to me.

Know what usually happens? Let's say I put out 100 cards and get back 20 with requests. At the end of the night, I'll see only about 50 or so left on the tables. Not a bad way of getting 30 business cards into people's hands!

5. Evaluation Forms

Although evaluation forms are a marketing mechanism many DJ companies already use, they can be made much more effective with a few simple steps.

First, never take the client for granted. Don't assume the client is obligated to make time to give you feedback. They are doing you a favor. So reward them with a token of your appreciation, such as a certificate for a free CD or pizza, or a discount on a future show. This incentive encourages them to send back the form in a timely manner. (Don't forget the postage-paid return envelope!) This practice shows you place value on their time, just as they valued yours with a big check!

The best feedback you can get from your clients isn't with a checkbox. It's the "essay question," the freeform answer where the quotes are the most quotable. On the back of your form, ask an open-ended question like, "What did you enjoy most about your experience with XYZ DJs?" Then have a large, unlined area where people can spill their guts. You will reproduce this handwritten testimonial on your sales materials, along with those of other clients.

Compound the power of your feedback mailing by also including a "friend-to-friend" discount certificate. In fact, you can compile a list of everyone you've worked for and send them one as well. The certificate (enhance its value by personalizing each one with their name on your computer printer, or by hand with calligraphy) allows them to give one friend a significant discount (at least \$50) off a booking.

Now here's the best part... when their friend books your company, you send the referring person a certificate for a fabulous dinner for two, department store certificate, or some other gift worth about \$50. Why the gift instead of cash? Cash sounds stark and crass, like you're asking them to be your Amway sales agent. Besides, who doesn't love a fabulous gift?

It's like the old shampoo commercial. By schmoozing those who have already done business with you, they tell two friends, who also tell two friends, and so on, and so on. Build continuing relationships instead of amassing long customer lists and each gig you do will compound your investment in the long-term success of your business.



Dan McKay is owner of PartyHits! DJ Party Hosts in Seattle, WA, celebrating his 20th year as a Mobile DJ. If you have topics to suggest, e-mail Dan at danmckay@prodj.com.

Polished Promotions

THE FIRST THING YOU HAVE TO DO TO CREATE A SUCCESSFUL MARKETING STRATEGY IS TO "KNOW THYSELF."

As more and more of us jump off the corporate bandwagon and leap into small business ownership, we quickly learn... we've got a lot to learn!

Running a small business, such as a mobile disc jockey service, puts you in the driver's seat. Until your business is large enough that you can hire someone, answering the phone, handling the accounting and promoting your business are all in your job description.

Personal computers have helped make running a business more efficient. They have enabled us to wear the hats of accountants, Web page designers, newsletter publishers, graphic artists, recording artists, and more. Even with PCs, however, you can't do it all. Not only are there not enough hours in the day, but you can't possibly hope to be skilled in *every* facet of business.

Unless you just graduated with a master's degree in marketing and design, you probably don't have the skills or know-how to complete a comprehensive promotional package. For this reason, you should probably consider using an outside source to create promotional material for your business.

Whether you create your own promotional material or choose to have a professional do it, there are a few things you need to know in order to create an effective marketing strategy that suits your style and meets your needs.

BUDGETING YOUR TIME

The first thing to realize is that it's going to cost money. Putting a marketing package together is a necessary business expense. If you think you are

going to save money by doing it yourself, think again. You still have to buy the software, which can cost up to \$1,000, and a scanner, which will cost at least \$100—and then there are the printing costs. If you go to a public printing service, like Kinkos, you could pay a fortune. Per piece, it's much cheaper to go to a professional printer and have large quantities (500 or more) printed. The only problem is, if you don't have the material exactly right, you're going to spend another small fortune in pre-press charges and corrections. And let's not forget the time it takes to do all of this. How much is your time worth to you?

Once you've decided whether to create the promo material yourself or to hire a designer and you've allocated a budget, you then have to decide how you want your promotional package to look. If you are hiring an artist to do the work, he or she will help you with this. The artist will also be able to tell you what you can get for the amount of money you want to spend. If you're doing this on your own, it's quite a bit more involved.

WHAT'S INVOLVED

First, you need an image. If you cater to primarily weddings, I suggest a sophisticated look. If you do mostly school dances, a hip and trendy look may be the ticket.

Once you've established an identity, you can outline your marketing strategy. This may include mailers, online services, telephone and periodical advertising, and everything in between.

The centerpiece of your package is typically the "promo kit," which includes information about the company, rates and services, references, a contract and a music list—this is what you send to clients you are signing. From this main



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MARKETING

piece you can create other materials to promote your business, such as a tri-fold brochure or a 4- by 6-inch postcard for direct mail, and advertisements.

PERFECT EXAMPLE

One DJ company who has created a very successful marketing strategy is Spinnin' Discs, in Arlington Heights, Ill. In business since 1990, Spinnin' Discs' owner, Keith Kokoruz says his strategy came out of necessity. "Basically, I got tired of trying to have a brochure for every type of event we do," says Kokoruz.

Spinnin' Discs specializes in four different areas—weddings, corporate events, school dances, and bar/bat mitzvahs. He felt that each division needed its own marketing strategy. So he broke the specialties up into four companies. This enables four different promotional packages that focus on a specific type of event, instead of trying to sell a school with a wedding piece or trying to sell a bride with a piece that is aimed towards the bar mitzvah market. "Each company is an expert at what they do and, because of this, needs their own marketing strategy," says Kokoruz.

For his wedding clientele, Kokoruz chose a classy, sophisticated image. He carries that image throughout all the wedding marketing materials, including his Web site (www.spinnindiscs.com) and his business card.

Included in his wedding marketing package is a variety of promotional literature, which is housed in a gold, black and white printed folder. Inside the folder are die cut, step-up inserts that match the design and coloring of the folder. These inserts provide information about the company, a music list, and the various services and rates they offer.

"It is very classy and geared toward women," says Kokoruz. This is a perfect example of someone taking the time to know the clientele. Kokoruz realizes that, in the wedding business, most often it is the bride who makes the final arrangement decisions. Therefore it makes sense to design this division's material to appeal to women.

CONSISTENCY IS KEY

Kokoruz carries that image throughout. "Our DJs even wear black tuxedos with gold vests, the table cloths in our booth are gold with black skirting. Everything matches. The marketing strategy is consistent," says Kokoruz. "Every contact that you have with a customer, in this case a bride, should say the same thing. Your message should be the same. The hard part is deciding what that message should be, and then sticking to it," says Kokoruz. This design consistency not only comes off as professional, but will become recognizable to the public as your signature style.

"The reasons that I have seen most disc jockey services fail, as well as most businesses, are two-fold. Most DJs as well as most business owners do not identify the needs of their customers, and they do not deliver a consistent product," says Kokoruz.

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Planning your promotion

The Planning Stage

1. What is the primary purpose of this piece?
2. What other purpose may it have?
3. For whom is the message intended?
4. What image do you want to project?
5. What's your budget?

Selecting a Graphic Designer

1. Does this person have the specific skills you need?
2. Do you like their portfolio?
3. Is this person affordable?
4. Would you enjoy working with this person?
5. Is this person available to meet your deadline?

Ways to Promote Your Printed Piece (other than direct mail)

PLACES	EVENTS	PUBLICATIONS
At work sites	Meetings	Newspapers
In restrooms	Classes	Magazines
On bulletin boards	Fairs	Newsletters
At schools/colleges	Shows	Yellow Pages
At shopping centers	Sporting events	Church bulletins
In grocery stores	Social gatherings	Yearbooks
Libraries	Picnics	School flyers

recognition, it is McDonalds," says Kokoruz about the world-renowned golden arches.

Creating all this marketing material certainly isn't cheap. One way to offset the cost is to establish a look, stick with it, and use it as much as possible. Kokoruz does this well. For example, he uses the same layout for all of his magazine advertising, and uses the exact same layout for his direct mail promotions. By using the same layout for all your pieces, you also eliminate additional design costs.

THE FINISHED PRODUCT

OK, you've established an image, a budget, and a marketing strategy, now you have to find an artist who you can relate to and can make it become a reality.

Kokoruz says he interviewed about 12 designers before he found someone he felt comfortable with. "You have to find someone who can take your ideas and enthusiasm and turn it into the print material that portrays those concepts and ideas," says Kokoruz. "Remember, the designer is selling you, so he or she had better know who you are and what you do."

To help it along, Kokoruz advises to be a part of the design process as much as possible. "We are engulfed head to toe in every aspect of creating our marketing pieces, writing, ads, etc.," says Kokoruz. "I strongly suggest working with a design firm or ad agency completely out of the DJ or special event industry because they have a different spin on the way something will be read." Kokoruz goes on to use the classic example and faux pas many DJs make, that of making their gear the predominant selling point. "Put yourself in a bride's perspective; they have no idea what a Vertigo is..." says Kokoruz. "A brochure should convey a message about your service or product. Make sure you know what that message is."



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Your DJ Ruined Our Wedding!

COMPLAINTS COME WITH THE JOB, BUT THERE ARE WAYS IN WHICH TO LESSEN THE NUMBER AND SEVERITY.

You were out working until 2 o'clock in the morning. It's now 9 o'clock on a Sunday morning and you are tired, groggy and a bit grumpy. Suddenly your phone rings.

In your cheeriest disc jockey voice you answer, "Good Morning, Ultimate Disc Jockey Service. How may I help you?"

"This is Susan Doe. Last night one of your DJs performed for our wedding reception and he ruined everything," says the disgruntled client.

Inwardly, you groan. You sent one of your company's best DJs to the show. Unfortunately, you were not there and are in no position to respond. Nevertheless, you proceed in your discussion with the bride.

You ask, "What went wrong?"

Mrs. Doe replies, "Well it all started when the DJ showed up late. Then, he played all the wrong kinds of music. We told him we wanted lots of hip-hop and he played classic rock 'n' roll instead. Later on, the sound system shut down for 10 minutes; and he never introduced himself or checked in with my husband or me. We want our money back!"

TREAD LIGHTLY

Scenarios similar to this one play out every Sunday morning in DJ offices across the land. Mobile DJs provide entertainment for some of the most important events in people's lives. While these events are meant to be fun, they can also be very expensive and stressful for the hosts. The combination of high cost and emotion leads many clients to be very sensitive about the quality of service they receive. As a result, complaints are an inevitable part of our business.

Some clients have legitimate concerns, while others are just oversensitive to small problems. Some are simply cheap whiners looking for an excuse for a refund. Your challenge is to know how to prevent client complaints at the outset, and how to deal with them when they occur. Documenting the key aspects of each show is an effective tool for dealing with these issues.

CHECK IT OUT

Your first step to a complaint-free show is prevention. By developing a checklist system you avoid embarrassing moments, like forgetting your speakers or not knowing your DJ was 30 minutes late because of a flat tire. Developing a checklist system will ensure your shows will be free of needless errors.

Checklists serve two main purposes. First, they



BY ROBERT BELL

increase quality by monitoring all key aspects of the show. Second, they provide you with a record of each show so that you can address a client's complaint in an informed manner.

The key checklists, which should be completed for each show, are: (1) a pre-show checklist; (2) a playlist; and (3) a post-show checklist.

DON'T LEAVE WITHOUT IT

Your pre-show checklist should confirm that all the necessary equipment is in the vehicle before leaving for the event. Each of your sound systems should have a written list of components that can be checked off while being loaded. Every component should be on the list, right down to spare cables and extension cords.



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The key checklists, which should be completed for each show, are: (1) a pre-show checklist; (2) a playlist; and (3) a post-show checklist.



Next on the checklist should be spaces for you or your employees to log the times at which he or she arrived at the venue, when the sound system was set up and fully operational, the time the guests began to arrive and when the client arrived. It is critical to record this information.

For example, a common client complaint is that the DJ was not set up on time. Many such complaints are false or exaggerated. The client may merely have perceived the DJ was late because many guests were early. When a DJ has documented these times, you are in a better position to address the issue with a client. Your DJ may have arrived well in advance of the event only to find the facility locked or still occupied by an earlier event. A DJ who has docu-



The combination of high cost and emotion leads many clients to be very sensitive about the quality of service they receive. As a result, complaints are an inevitable part of our business.



mented the arrival time is in a much better position to explain the situation to a client. You can also use this time log to determine whether a particular employee is having difficulty getting to events on time or setting up quickly.

A SPECIAL REQUEST

A playlist is another important form every Mobile DJ should use. It can be as simple as a legal pad where the DJ can record each song played. There should also be a rating system that allows the DJ to note how many people danced to the song, and if the song was a request. The playlist serves as a record of what songs were to call a week after a show to complain that the DJ did not play enough country music. A DJ who is relying on memory cannot credibly respond to this complaint. However, a DJ who keeps a playlist can provide the client with a list of every country selection played. By noting the number of people who danced to each Other items can also be included on the playlist. For example, every 10 songs or so the checklist might include a space for the DJ to record the time and approximate number of people present at the event. Another option is to include spaces to document that the DJ checked in with the client and to record whether the client was happy with how the show was going at that time.

A JOB WELL DONE

Finally, every DJ service should use a post-show checklist. At a minimum, this form should be used to record the time the show ended, and the time the DJ left the event location. It should also include space for the DJ to document any technical problems, any problems with guests or clients, and any feedback from the clients. The post-show checklist serves as a written debriefing session and is invaluable for documenting the overall success of the event. For multi-system operators, it will also provide advance warning of possible client complaints relating to shows at which you were not present.

The use of these checklists will enhance the quality of your Mobile DJ service by paying attention to details and documenting them. A checklist is an invaluable tool in responding to customer complaints. Without the proper paperwork, most client complaints break down into "he-said-she-said" disputes over inaccurate perceptions. If a show is properly documented, however, the DJ can determine whether or not a complaint is warranted.

With the proper documentation, notice how much easier it is to handle the bride in our opening scenario:

You: First, let me respond to your concern that the DJ was late. According to his pre-show checklist, he was set up and playing music at 7:43 p.m. That would be 17 minutes ahead of the contract start time. He has noted that the guests were beginning to arrive at 7 p.m. Perhaps it just appeared he was late because the guests were early.

Bride: Well, I guess that's possible; the wedding did end a little early. But I am sure he didn't play all the hip-hop like I requested.

You: On the DJ's playlist I count 12 hip-hop songs. I can fax you the list if you would like. Also, the playlist shows that the dancefloor would empty every time the DJ played hip-hop. It looks like he mixed in a little more pop and classic rock, which everyone danced to.

Bride: Now that you mention it, I do remember some of those songs. I guess that wasn't a big deal. But what about the 10 minutes the sound wasn't working?

You: The DJ indicated that it was the result of a bad circuit breaker in the building, not something wrong with our sound system. Fortunately, our DJ immediately notified the hotel manager and the problem was resolved.

Bride: Well... maybe I am overreacting. I guess your DJ did a pretty good job after all. I want to thank you for talking to me about these things.

You: My pleasure. Enjoy your honeymoon.



Robert Bell is an attorney and the author of "Legal and Other Forms for Mobile Disc Jockey Businesses." For inquiries about the book, call 888-222-8182. Robert's brother-in-law, Dee Robinson, and Robert's wife, Shannon Bell, operate ABC Mobile Music businesses in Colorado and Montana respectively. The ideas presented in this article are based on years of Dee and Shannon's experience in the Mobile DJ business.

Legal and Other Forms for the Mobile Disc Jockey Business

- Client Contract
- Independent Contractor Agreement
- Non-Competition Agreement
- Sample Hiring Interview Questions
- Employee Review Form
- Equipment Rental Agreement
- Pre-Show Checklist
- Post-Show Checklist
- Play Sheet

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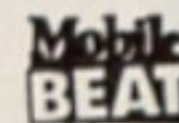
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HOW FAR WILL YOU GO TO KEEP YOUR CUSTOMERS HAPPY?

All consumers want assurance that the products or services they purchase will live up to the advertised claims. When a customer receives a product or service that's less than or different from what was expected, big problems arise. It may be a defect, a situation caused by poor customer service or the result of misleading sales information. Regardless of the reason, disputes erupt when two parties cannot agree on how or why the product or service delivered was not what was perceived, promised or expected.

GET IT IN WRITING

According to the Uniform Commercial Code (UCC 2-313.1a), most products carry an "express warranty that the goods shall conform to the affirmation or promise." This "affirmation or promise" is where most disagreements are rooted. Your client believes you said one thing while you claim something different was said.

The best way to avoid this confusion is to have a very strong contract. This is not to say you need a five-page agreement written in legalese, signed, dated and initialed in multiple places. But you do need to be sure all the important

details and terms are stated. In addition, all pre-show documents the client fills out should be reviewed and initialed by both parties.

BACK IT UP

One question I'm getting asked more and more is, "Do you

guarantee your work?" My answer is, "Yes, within the terms of our contract. If I do not perform as agreed, then the balance of the contract is not due." I am able to offer a guarantee because I am certain that I can fulfill what is written in my contract; if I can't, then I shouldn't get paid.

You may think such an open-ended guarantee is asking for trouble. The assumption is that clients will use this guarantee to get out of their obligations. But during the seven years I've offered it, I've only suspected one client of ever trying to use it to get a free show. When this person was faced with a court action related to this matter, they backed down and paid.

The idea behind the guarantee is to provide the consumer with a "security blanket." It's your promise to them that you stand behind what you claim to offer. This protects them from any unexpected problems and increases their level of confidence in you. Offering a guarantee has turned into a great sales tool for me. It is often the extra nudge I need to get a job that might have gone to another service.

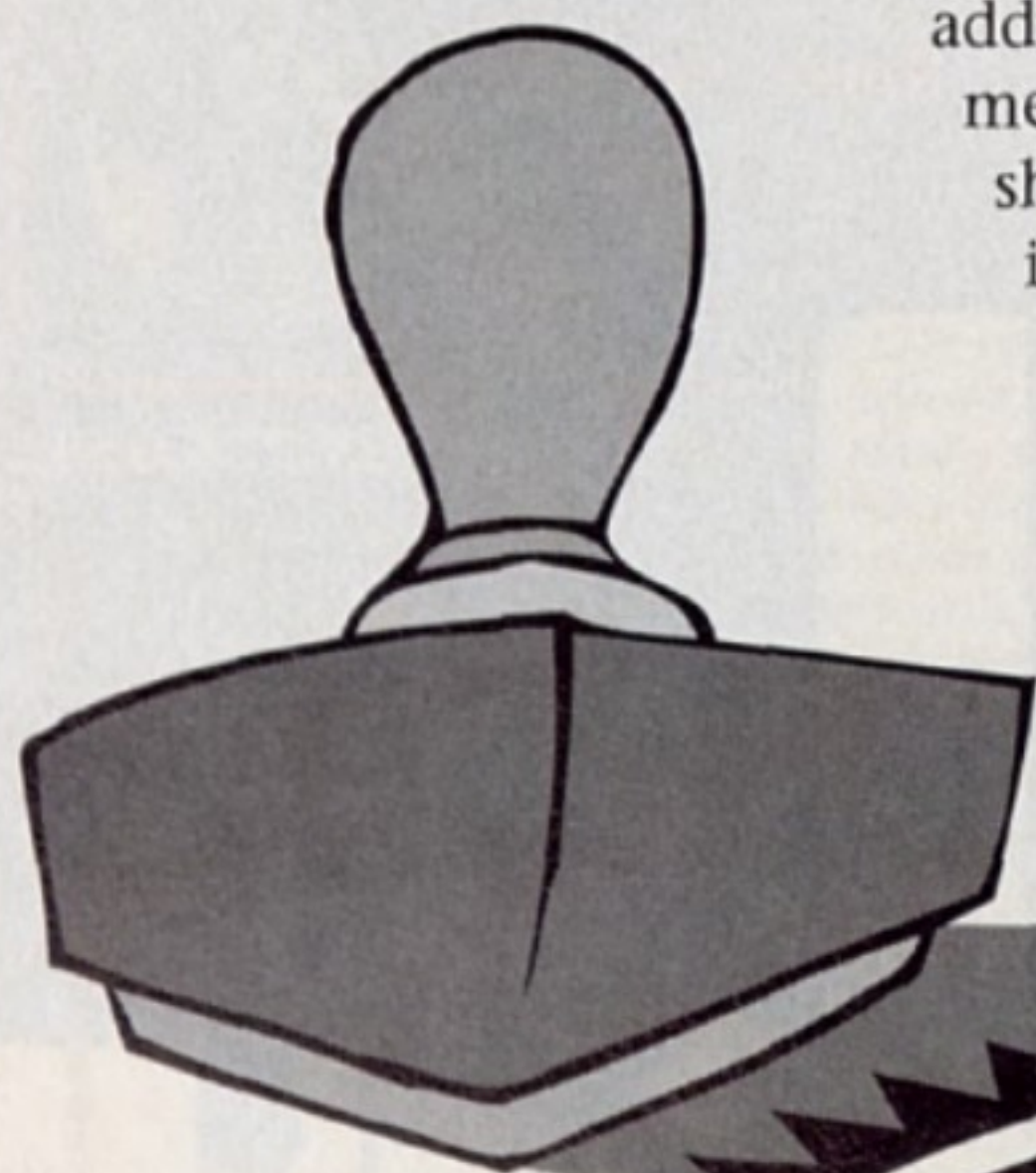
GROWING TREND

Initially, I thought I was one of the few DJs doing this. But I found another right in my area whose conclusion was the same as mine. To determine what the rest of the DJ industry was doing, I commissioned an informal survey. In an e-mail survey conducted last November, I asked 200 DJs across the country, "Do you guarantee your work?" To my surprise, I received 187 replies with answers ranging from, "No way in hell," to "Absolutely, a 100 percent guarantee." The breakdown of responses was:

63% offer no guarantee of any type
37% offer some type of guarantee

Of the group that offered some form of a warranty, only 25 percent promised full repayment. That is only 17 out of 187. The others in this group claimed they would return a portion of the client's money. The amounts ranged from \$50 to all the deposit, depending on the dispute and claim by the client.

These DJs recognized the value of maintaining good customer relationships and satisfaction. In some cases, a few dollars is worth it to maintain a good reputation. Many of the no-guarantee DJs were very adamant



about not providing a warranty. Some made wild claims like, "We've done 6,000 shows and never had a problem." If you believe that, I have some oceanfront property in Arizona that may interest you. Those of us who've been in the

The idea behind the guarantee is to provide the consumer with a "security blanket." It's your promise to them that you stand behind what you claim to offer. This protects them from any unexpected problems and increases their level of confidence in you.

business awhile know better. We all make mistakes now and then.

LET'S BE HONEST

As DJs, we typically deal with people on a very important day in their lives — especially at a wedding. Everyone is nervous and all the details must fit together perfectly. The

bride and groom look to the DJ for guidance. You've gained their confidence and now it's time to deliver. If you goof, be ready to take the heat. By accepting your responsibilities, you will prove you are an honest, upstanding person with honor and integrity. Attempting to avoid your responsibilities will only lead to more problems and a lot of mistrust.

Some of those who responded to my survey went to great lengths to explain how they do everything perfectly. They emphasized all the procedures they follow to ensure the performance is what the client wants. Meetings and paper work are great, but do they instill the level of confidence that a guarantee can? I don't believe so. In the minds of some people, the DJ industry is still not thought of as a "respectable business." Providing a guarantee is one way to show that you are a legitimate business with good business practices.

Customer satisfaction is the main goal. I make sure everything is in writing and the client understands exactly what services will be rendered. I also ask them what they expect from my service. These simple actions prevent most problems. When you are open and honest with your customers, they will more than likely be open and honest with you. I stand behind my work and my claims. How far will you go to have 100 percent satisfaction... guaranteed?



Richard McCoy owns and operates A Sound Spectrum in San Jose, CA.

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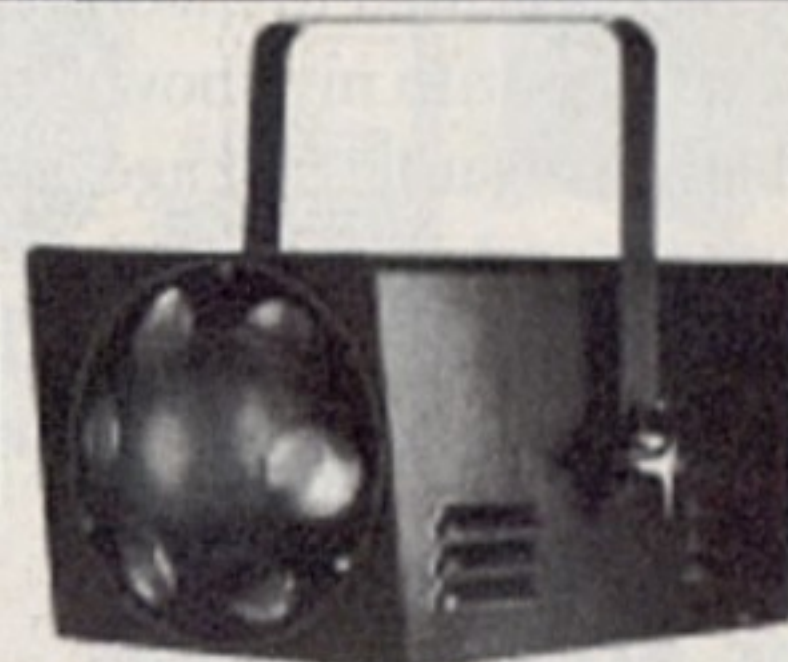
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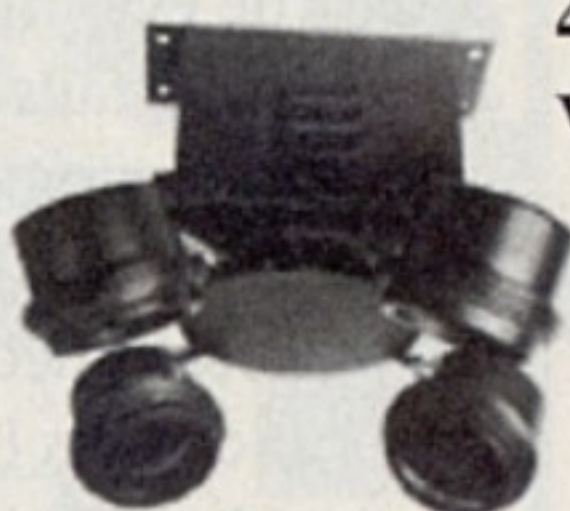
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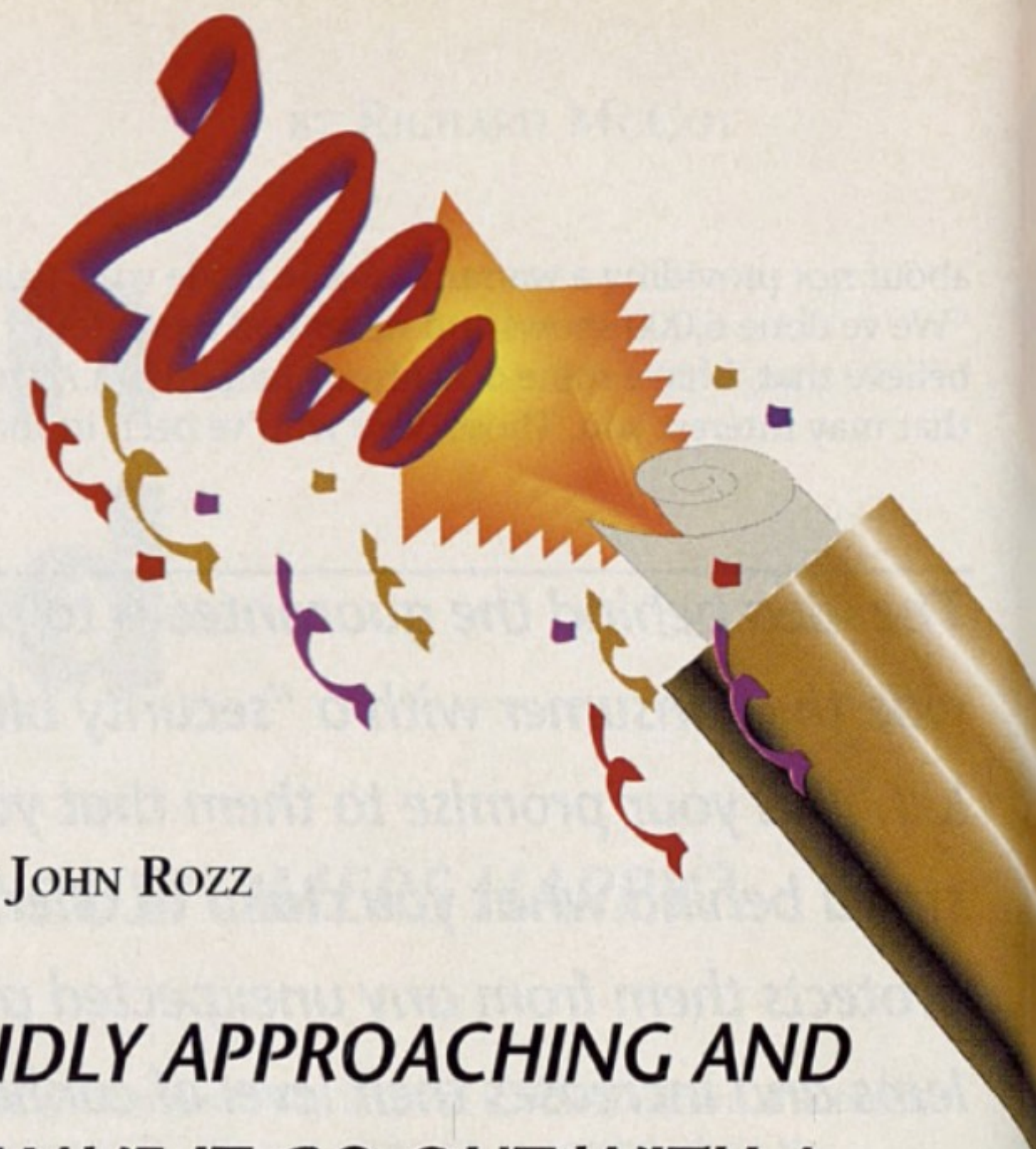
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Oh, What a Night!

BY JOHN ROZZ



THE END OF THE 20TH CENTURY IS RAPIDLY APPROACHING AND EVERYONE IS LOOKING FOR WAYS TO HAVE IT GO OUT WITH A BANG. YOU CAN MAKE IT HAPPEN BY CREATING A THEME PARTY THAT CELEBRATES ALL THE MEMORABLE ERAS OF 1900S.

If you are looking for a way to spice up your New Year's Eve show, I recently choreographed a theme party that you could work into your own act with a little (or a lot) of work. I decided to incorporate the music and styles of the various eras into my show. This theme can work for any audience, regardless of age, since most everyone recognizes the styles and music of this century.

The following outline for this party is fairly demanding, but you can tailor it to your capabilities.

THE CONCEPT

The idea is to take the guests through the various eras of the 1900s by means of music, costume and dance. We started by creating a playlist that incorporates about a half-hour of music from each era, starting with the early years and segueing into subsequent years, up to modern day. We employed interactive dancers to lead the guests in the various dances. The dancers, DJs and emcee change their costumes each time we segue into another era.

The dancefloor and stage are highlighted with an array of lights and effects, designed to compliment each decade. Gentle washes of color for the '40s, hot pinks and blues of the '50s, psychedelic patterned effects of the '60s, a mirrorball and strobe lighting for the '70s, robotic moving lights for the '80s, and laser effects for the '90s. Special focused lighting units are used to highlight the DJ, emcee, performance dancers, and dais.

The stage is extended with tiers and wide front steps to create an area for featured dance performances and formal program remarks, and to be accessible for guests who want

to join us on stage. The background of the stage features two projection screens displaying animated computer graphics and classic music videos that correspond to each of the musical decades, as well as visual support for the company's logo. There is a live video camera so guests can see themselves on the large screens while they are dancing.

SET THE SCENE

Prior to the event, invited guests received a bright, gold foil mailing tube. Inside was an invitation to the party. It was creatively designed to incorporate the theme of memorable 20th century eras, along with the company logo, and a large "2000" made to look like exploding confetti coming from a central starburst. On the reverse was an announcement stating that the countdown to the next millennium was to begin at the place and time of the event, and that their presence was requested. The fuse was lit.

On the evening of the event, guests are led into a foyer area for cocktails where they are greeted by one of our DJs, who leads a sing-along with music from the early 1900s. The DJ is in appropriate Victorian attire. For an added touch, we include costumed "dandies" of that gay time period. Guests listen to classics like "Meet Me In St. Louis," "Sweet Adeline," and other songs from the early 1900s, while they mingle and wet their whistles.

The music changes to the songs of the "Roaring '20s." The dancers, dressed in attire appropriate for that time, join the DJ. Next come the sounds of the jazz era, with colorfully costumed flappers and dappers appearing on stage. The DJ spins "Doin' the Racoon" and the "Charleston."

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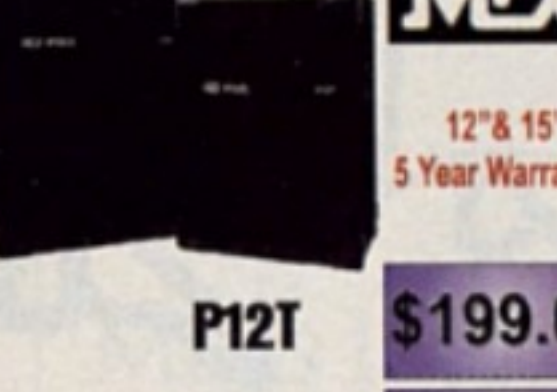
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CROWD PLEASERS

INTRO THE BIG BANDS

Signaling a transition from cocktails to dinner, Benny Goodman's "Sing, Sing, Sing" fills the air. The main ballroom doors open to reveal an empty, inviting dancefloor and a large stage full of swing dancers from the 1940s.

As the guests make their way into the main ballroom, the dancers continue and guests are led to the dancefloor. The emcee is on the microphone welcoming guests. He's wearing a pure white 1940's zoot suit as he recreates the make-believe ballroom. He has taken on the persona of a big band conductor (i.e. Cab Calloway), leading the swing dancers and guests.

Bubbles and special lighting are used for

effect. Table decorations include old fashion tabletop radios. Props are handed out to guests; they include 1940's style hats for the guys and white string pearls for the ladies.

As the dance music winds down with Duke Ellington's "Take The A Train," guests are led to their seats. The interactive dancers and performers leave the stage area and a large video screen becomes the focal point. The emcee (or DJ) introduces the main speaker. The first course is now served as guests listen to the softer side of the 1940s' music.



DINNERTIME

Following the first course, the guests are transported from the 1940s into the 1950s — the birth of rock 'n' roll. House lights dim as the first

STYLES OF THE 1900S

Year	Music	Clothing	Dance
1900 - 1920s	Rag time / Victorian	"Titaniquesque" clothing	Ballroom
1920 - 1930s	Jazz	flapper	Jitter Bug The Charleston
1940s	Swing / Big Band	zoot suits/ swing dresses	Swing Dancing
1950s	Rock 'n' Roll	poodle skirts & leather	Bunny Hop/ The Stroll
1960s (British Invasion)	Beatles, Rolling Stones	tie dye, bell bottoms & love beads	The Wave The Swim & The Frog
1970s	Disco	polyester, sequins & platform shoes	Saturday Night Fever The Hustle
1980s	Pop & New Wave	vinyl clothing and big hair	Break Dancing The Robot
1990s	A general mix	anything goes	Macarena/Vogue Electric Slide Boot Scootin' Boogie



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Following the first course, the guests are transported from the 1940s into the 1950s — the birth of rock 'n' roll. House lights dim as the first recognizable chords of "Jailhouse Rock" split the air.

recognizable chords of "Jailhouse Rock" split the air. Stage lights reveal the all-male performance cast, complete with slicked-back pompadours and tight black jeans. They perform a choreographed dance that would make Elvis proud.

The DJ transforms into Wolfman Jack and the emcee is Alan Freed (dressed the part.) The performance set continues with the arrival of the ladies in sequined miniskirts and beehive hairdos of the early '60s. Then we segue into the tie-dye era with one of the Beatles' first hits, "I Saw Her Standing There."

As the evening progresses and the end of the millennium approaches, the emcee, dressed in a modern outfit complete with a headset microphone, announces that it's time to begin the countdown. The projection screen on stage begins to flash "Countdown," superimposed over a millennium clock and the graphic that appeared on the invitation.

The popular call to arms of "Let's Get Ready To Rumble" and 2 Unlimited's "Get Ready For This" peak the energy on the dancefloor higher than ever before. Then the classic music video of Prince's "1999" is shown. The projection screen continues its countdown of the last 5 minutes of the 20th century. "Five minutes until the next millennium... four minutes until midnight... three, two, one!" "Auld Lang Syne" pours out from the speakers. What a century! What a bash!



John Rozz of Sound Spectrum Entertainment can be reached at (203) 265-9796. His company carries millennium props, ideas and giveaways.

Special thanks to: Jaclyn Bernstein, the Empire Force Event Team, Lynette Barkley, Gary Kassor, Jon Michaels and Mike Heindl.

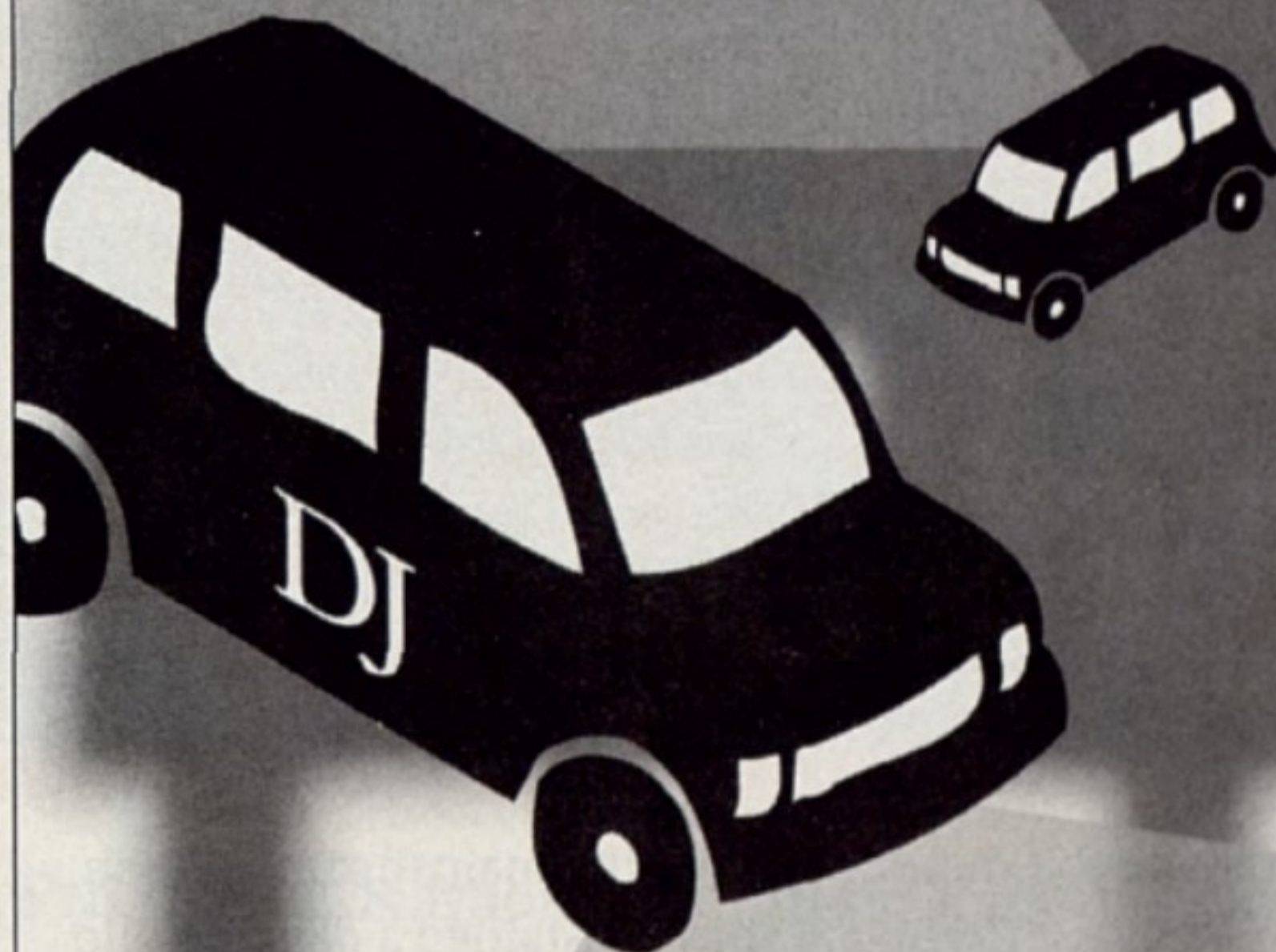
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Ten Decades of Dance

TAKE YOUR SHOW INTO THE NEXT MILLENNIUM WITH LINE DANCES THAT HAVE STOOD THE TEST OF TIME.



As we swing into a new millennium, line dancing appears likely to remain a viable dance format, as it has been for the past seventy years.

During the speak-easy, play-hard days of the 1920s, tap dancers developed the first modern line dance called the Shim-Sham. It was adapted and refined by aficionados of the Lindy Hop into a popular jazz line dance in the 1930s.

In the soda fountain days of the 1950s, line dances were a popular, structured contrast to the frenetic fad dances favored during the Eisenhower years. In between the Bop, Twist and Mashed Potato, such organized staples as the Bunny Hop, Watusi and the Stroll provided a systematic break to the rebellious energy of the fad movements.

Even during the peace, love and unrest of the 1960s, Motown and Memphis inspired regional line dances such as the Peg Leg and Motown Shuffle, contributing an orderly divergence to the wild contortions of the Frog and the Swim.

Gloria Gaynor said goodbye to the staid pop offerings of the early 1970s with her rhythmic remake of the popular Jackson 5 song, "Never Can Say Goodbye." It was then that dancing collaborated with disco to generate a pop culture buzz that filled the floors again. While partner dancing gained the dominant position, line dancing enjoyed a significant renaissance with the Hustle, which paved the way for the Bus Stop, Roller Coaster and numerous Hustle derivatives.

Despite disco's digression from the mainstream radar in the early 1980s, "Urban Cowboy" sustained a dancing blip in the states. This spurred a cottage industry in western duds, two-stepping and line dancing that included the Tush Push, Flying Eights, and Traveling Four Corners. Then, the ever-popular Electric Slide emerged in the late 1980s. It has

been the conduit to the most recent country line dance craze of the 1990s.

Cutting through the wide-open spaces, the global popularity in the mid '90s of the Macarena broadened line dancing's appeal beyond country music's border.

In diverse shapes and forms, line dancing has been around for decades, riding in the rumble seat of the current musical fashion while weaving through pop culture with varying degrees of luminescence.

LINE 'EM UP

How can a mobile entertainer employ this awareness to his or her benefit? Regardless of the party, a simple line dance exists from each of these eras that you can add to your potpourri of entertainment offerings.

For instance, if big band and swing is the event theme and you're not an accomplished swing instructor (or a number of single people are in attendance), consider the Bunny Hop as an instructional alternative. The dance is very simple, fun and an almost surefire floor filler. If a Sock Hop is the flavor of the day, no 1950's dance would be complete without a gym-wall-to-gym-wall Stroll line. Again, the steps are relatively easy and hypnotic; the music selections are generous and compelling; and the freedom for creativity is present within the structure of the dance. Although it encompasses 48 counts, the Hustle is a relatively simple movement. There are only four basic patterns to learn and it's a breath of mirrorball fresh air at disco infernos.

Of course, the Electric Slide is still a popular feature at many parties and now proudly bears a nostalgic 1980's "Wedding Singer" cachet.

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CROWD PLEASERS

When you share any of these dances in a DJ-based show, keep in mind a few prudent entertainment suggestions:

- Keep it simple. You'll increase your chance for guest enjoyment with a selection of easy-to-learn, quick-to-teach dances.
- Entertain, don't lecture. Remember, you're not instructing a class, but providing entertainment for an event. Keep the banter light and the energy upbeat.
- Brevity, not longevity. If your event is primarily a music-intensive presentation, you'll probably benefit by restricting the dance lesson to 5 to 10 minutes.
- Timing is everything. If the party is at a high pitch, don't disrupt the flow to include a dance instruction period. Use the lesson to encourage reluctant guests on the floor, as an icebreaker or a means to propel a good party to the next level.
- Know your stuff. Nothing can hurt your credibility more than engaging a lesson with minimal knowledge. You must project confidence to the client and guests. Learn the dances well enough to communicate the steps clearly.

Although the perception persists that line dancing emerged from the country, you can prudently leverage the broad and varied history of line dancing to add value to your entertainment presentation in the new millennium.

DANCE THROUGH TIME

THE '40s - THE BUNNY HOP

DESCRIPTION: Conga-style dance; 16 counts

DIFFICULTY: Beginner; A surefire party starter and one of the easiest and fun audience participation dances.

MUSIC: "Bunny Hop" by Ray Anthony

KICK, TOUCH, KICK, TOUCH, KICK, TOUCH, KICK, TOUCH

1-2 Kick RIGHT to right side; touch RIGHT next left

3-4 Kick RIGHT to right side; step RIGHT next left (weight on right)

5-6 Kick LEFT to left side; touch LEFT next right

7-8 Kick LEFT to left side; step LEFT next right (weight evenly distributed)

JUMP, HOLD, JUMP, HOLD, HOP, HOP, HOP, HOLD

1-2 Jump forward with both feet; HOLD

3-4 Jump back with both feet; HOLD

5-6 Hop forward with both feet; hop forward with both feet;

7-8 Hop forward with both feet; HOLD

THE '50s - THE STROLL

DESCRIPTION: Aisle line dance, singles, 12 count basic, 6 count break

DIFFICULTY: Beginner

MUSIC: "The Stroll" by the Diamonds; "C.C. Rider" by Chuck Willis; "Betty and Dupree" by Chuck Willis; "You've Really Got a Hold on Me" by the Miracles; "Walking to New Orleans" by Fats Domino

BASIC PATTERN - RIGHT SIDE TOWARD FRONT OF LINE

1-2 Touch left in front of right; touch left back to original position

3-4 Touch left in front of right; step left out to left side

5-6 Grapevine right behind left; step out left w/left

7-8 Touch right in front of left; touch right back to original position

9-10 Touch right in front of left; step right out to right side

11-12 Grapevine left behind right; step out right w/right

To coincide with the song's beat, start dance with a timing step out with the right foot. Execute this step only once at the beginning of the song. Basic pattern repeats continuously throughout song.

AISLE WALK - RIGHT SIDE TOWARD FRONT OF LINE

1-2 Step into lane with left foot; slide right behind left

3-4 Walk forward w/left; walk forward w/right

5-6 Slide left behind right; step forward w/right

Count 1 on aisle walk replaces count number 4 on basic pattern. Complete basic pattern steps 1, 2, and 3, then head down the aisle! When you reach the end of the line traveling down the middle, fold into Contra lines and pick up basic pattern when comfortable.

BASIC PATTERN - LEFT SIDE TOWARD FRONT OF LINE

1-2 Touch right in front of left; touch right back to original position

3-4 Touch right in front of left; step right out to right side

5-6 Grapevine left behind right; step out right w/right

7-8 Touch left in front of right; touch left back to original position

9-10 Touch left in front of right; step left out to left side

11-12 Grapevine right behind left; step out left w/left

To coincide with the song's beat, start dance with a timing step out with left foot. Execute this step only once at the beginning of the song.

Basic pattern repeats continuously throughout song.

AISLE WALK - LEFT SIDE TOWARD FRONT OF LINE

1-2 Step into lane with right foot; slide left behind right

3-4 Walk forward w/right; walk forward w/left

5-6 Slide right behind left; step forward w/left

Count 1 on aisle walk replaces count number 4 on basic pattern. When you are at the front of Contra lines, complete basic pattern steps 1, 2, and 3, then head down the aisle! When you reach the end of the lane traveling down the middle, fold into contra lines and pick up basic pattern when comfortable.

THE '60s - MOTOWN SHUFFLE

DESCRIPTION: 4 wall line dance, singles, 20 counts/20 steps; in-line

DIFFICULTY: Beginner

MUSIC: "Shotgun" by Jr. Walker and the All-Stars; "Respect" by Aretha Franklin; "Jimmy Mack" by Martha & the Vandellas

CHOREOGRAPHER: Bill Tinsley

GRAPEVINE RIGHT, TOUCH, GRAPEVINE LEFT, TOUCH

1-4 Step out left w/LEFT, cross RIGHT in front of left; step out left w/LEFT; touch RIGHT next to left

5-8 Step out right w/RIGHT, cross LEFT in front of right; step out right w/RIGHT; touch LEFT next to right

(For variety, add turning grapevines or a four-count mashed potato!)

GRAPEVINE LEFT, TOE POINT RIGHT FORWARD, TOE POINT LEFT FORWARD, TOE POINT RIGHT FORWARD, TOE POINT LEFT FORWARD TWICE

1-4 Step out left w/LEFT, cross RIGHT in front of left; step out left w/LEFT; toe

point RIGHT forward toward 10:30

& 5 Switch to toe point LEFT (step back w/RIGHT, toe point LEFT forward toward 1:30)

& 6 Switch to toe point RIGHT (step back w/LEFT, toe point RIGHT forward toward 10:30)

& 7 Switch to toe point LEFT (step back w/RIGHT, toe point LEFT forward toward 1:30)

8 Tap LEFT toe again

STEP BACK, TOE POINT RIGHT FORWARD, 1/4 CW TURN, TOUCH

1-2 Step LEFT back parallel to right; toe point RIGHT forward toward 10:30

3-4 Swinging RIGHT around, turn 1/4 CW; touch LEFT next to right

YOU ARE NOW FACING 90 DEGREES RIGHT OF START OF DANCE; START AGAIN FROM STEP 1

THE '70s - THE HUSTLE

DESCRIPTION: 4 wall line dance, singles, 48 counts/48 steps; in-line

DIFFICULTY: Beginner

MUSIC: "The Hustle" by Van McCoy; "Night Fever" and "Staying Alive" by the Bee Gees

WALK FORWARD RIGHT, LEFT, RIGHT, TOUCH LEFT, WALK BACK LEFT, RIGHT, LEFT, TOUCH RIGHT

1-4 Walk forward w/RIGHT, walk forward w/LEFT; walk forward w/RIGHT; touch LEFT next to right

5-8 Walk back w/LEFT; walk back w/RIGHT; walk back w/LEFT; touch RIGHT next to left

WALK FORWARD RIGHT, LEFT, RIGHT, TOUCH LEFT, WALK BACK LEFT, RIGHT, LEFT, TOUCH RIGHT

1-4 Walk forward w/RIGHT, walk forward w/LEFT; walk forward w/RIGHT; touch LEFT next to right

5-8 Walk back w/LEFT; walk back w/RIGHT; walk back w/LEFT; touch RIGHT next to left

TURNING GRAPEVINE RIGHT, TOUCH, TURNING GRAPEVINE LEFT, TOUCH

1-2 Beginning CW turn, step right w/RIGHT; continuing CW turn, step out w/LEFT

3-4 Completing 360 CW turn, step right w/RIGHT; touch LEFT next to right

5-6 Beginning CCW turn, step left w/LEFT; continuing CCW turn, step out w/RIGHT

7-8 Completing 360 CCW turn, step left w/LEFT; touch RIGHT next to left
REPEAT

JUMP UP, HOLD, JUMP BACK, HOLD, JUMP UP, JUMP BACK, HEEL CLICKS

1-4 With BOTH feet, jump forward; HOLD; with BOTH feet, jump back; HOLD

5-6 With BOTH feet, jump forward; with BOTH feet, jump back

&7&8 Spread BOTH heels out, then click heels together; spread BOTH heels out, then click heels together

HEEL FORWARD TWICE, HEEL BACK TWICE, HEEL FORWARD, HEEL BACK, HEEL SIDE, TURN/HITCH

1-4 Touch RIGHT heel forward twice; touch RIGHT toe back twice

5-8 Touch RIGHT heel forward; touch RIGHT toe back; touch RIGHT toe to right side; turning 1/4 CCW, scoot on RIGHT with knee raised

YOU ARE NOW FACING 90 DEGREES LEFT OF START OF DANCE; START AGAIN FROM STEP 1



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Dialing for Gigs

IF YOUR PHONE ISN'T RINGING, PICK IT UP!

When you're trying to fill the holes in your calendar, one of the easiest ways is to use the telephone. I know what you're thinking: "Cold-calling on the phone to get DJ gigs? Yuck!" Rejection! Frustration! Most people would rather go for a root canal than to solicit people they don't know. Maybe you think it's beneath you as a professional. Maybe you think people should be calling you.

None of us want to be in the same category as those telemarketers. They call during dinner to get you to change your long distance service, or to congratulate you on your pre-approved status for a credit card for which you haven't applied. But hang on. It doesn't have to be that way. Using the phone to find decent-paying gigs can be a good way to keep your calendar filled. It works if you do it right. If it doesn't work, you're doing it wrong.

THE RIGHT WAY

First of all, unless the wedding party, entertainment buyer, corporate executive, or check-writer knows of you or has heard about you, it's going to be very difficult to get a booking over the phone. It's also going to be very hard to get them to sign a contract on the phone. No one has invented a device yet where a pen can come through the phone to sign a contract. So the best you can hope for is to introduce yourself to the person and create some rapport. You can then send a promotional kit or arrange to meet in person.

Think of calling on the phone for bookings the same way a cruise ship docks. Have you ever watched a big ship tie up? When it nestles up to the dock, a huge rope isn't flung overboard. A deck hand throws out something that looks like a tennis ball, which is connected to heavy-duty fishing line. That line is connected to heavier rope, which is then connected to a line used to tie up the ship. If you tossed the heavy rope overboard first, you'd either miss the dock or kill somebody.



It's the same thing with dialing for dollars. You don't spill everything you have all at once. Your sole purpose is to determine if there is any opportunity for you to take the contact to the next level. If you call someone from an engagement notice in the paper and find out that they have a relative who DJs and will do the gig for next to nothing, you've just saved yourself the trouble of taking it any further.

If they are considering a DJ, have the budget, and you can convince them that you are terrific and worth considering, then you have a good shot at booking the gig. To do this effectively, you might have to take your phone personality skills up a notch, and hone your sales savvy.

THREE MINUTE RULE

Your objective is to create an interest in you and your company in less than three minutes. Find out who you're speaking to (if you don't already know), let them know who you are, find out if they will need a DJ in the future, and get them to like you—all over the phone.

Don't go overboard with details. If you've worked the best spots in town, and just did a party for the mayor, slip that in. If your resume is a bit sparse and only includes the occasional wedding at the VFW hall, don't bring it up. Let the client make the decision on how qualified you are after they meet you in person.

REELING 'EM IN

One great way to get leads is to get to know your current clients better. If they feel comfortable with you, they will be more apt to mention which of their friends will need a DJ and they'll probably name names. Then you can call those leads and say your client suggested you call. Don't go behind your client's back though, that is if you want to keep that person as a client.

If the prospect asks where they could come audition you and your calendar is virtually clean, don't let on that you

have nothing booked. Tell them you have some private gigs (which could be practicing your craft in your living room) or out-of-town dates (like taking your kids to Disneyland). You can side step the question by telling them you need to check with your clients to see if they would approve of a prospect stopping by at their event. Make it sound like you're busy, but don't make something up if you can't back it up. You want to appear to be working. You don't want to sound like you're calling with a tin cup in your hand.

FOLLOW-UP

If your prospect is interested in your services and wants more information, ask permission to follow up after they receive it. Try to set a specific date for calling back. Then, when you call, you can start the conversation with, "You asked me to call back today." That makes it sound like the call was their idea.

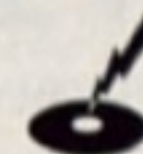
When you cold-call, do so with the purpose of building up your database for gigs. The more viable names and phone numbers with pertinent information you have on your database, the more work you'll get. Keep in touch with these people. Find out who else they know who might be interested in booking you. Keep the calls friendly, short, and to the point.

Chances are, you won't get a sale with the first call. You

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will probably have to work it by keeping in touch with your leads. As long as you think a lead is good, keep it on your mailing list. Let these prospects know where you are playing and send them up-to-date promotional material.

Whatever you do, don't get discouraged. Cold-call selling is a game of percentages. The more calls you make, the greater your chances are of getting more work. Make enough calls, and stay on top of the follow-up and you could very easily see your calendar filled to capacity.



Bob Popyk is publisher of "Creative Selling," a monthly newsletter, and author of "Increase Your Mobile DJ Business by 30%... Starting Next Week." To receive a sample issue of the newsletter or to order his book, call (800) 724-9700.

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Frantic Fridays

STAY UP TO SPEED ON THE LATEST MUSIC AND TEST YOUR NERVES AT THE SAME TIME.

My favorite type of event to DJ is weddings. Everyone is in a good mood. They want to have fun, and two hundred people are not screaming at the same time for you to play their song next.

The best part about a wedding is there are only two people whom you must please—the bride and groom. Unfortunately, most weddings take place on Saturday, leaving six days open every week for us to find other opportunities to ply our trade.

Say hello to the lucrative field of Friday night middle school parties. Not only is it a time to experiment with the latest tunes and have a blast with lights and fog, it's also a time to test your nerves, as three hundred screaming kids ask why you haven't played their song yet.

GET STARTED

To get your foot in the door, first contact the school by phone and ask who is in charge of the dances. A school may actually have several different groups in charge of different dances. Next, call the contact people and briefly explain that you want to send them some additional information about your services and would like to become their DJ service. Tell them you love working with seven hundred paying customers all at once and that you will not knowingly play any songs with questionable or suggestive lyrics or content.

Find out how often they have dances and work out a multi-event discount for them, based on the number of events in the school year. If you are currently performing at school-age birthday parties, ask the parents where their kids go to school and how many dances they have. (Be sure to explain to the parents that you are interested in DJing the school dances, so they don't think you're planning something illegal or immoral!)

Believe it or not, school parties can become your bread and butter. While the wedding market in general can keep you extremely busy, you must constantly work at obtaining every individual gig. The school market, on the other hand, can net you up to 10 dances per school, per year. Securing a couple of schools in your area can yield a big pay off for your company.



HIP HITS at the HIGH SCHOOL

SONG TITLE	ARTIST
1. Gettin' Jiggy Wit It	Will Smith
2. Electric Slide	Marcia Griffiths
3. C'mon 'N Ride It (The Train)	Quad City DJ's
4. Y.M.C.A.	Village People
5. Livin' La Vida Loca	Ricky Martin
6. Baby One More Time	Britany Spears
7. Miami	Will Smith
8. Everybody (Backstreet's Back)	Backstreet Boys
9. No Scrubs	TLC
10. Jump Around	House Of Pain
11. Raise The Roof	Luke
12. (God Must Have Spent) A Little More Time On You 'N Sync	'N Sync
13. Chicken Dance	Emeralds
14. Jump Jive An' Wail	Brian Setzer
15. I Want It That Way	Backstreet Boys
16. All Star	Smash Mouth
17. C'est La Vie	B*Witched
18. Wild Wild West	Will Smith
19. Barbie Girl	Aqua
20. Tearin' Up My Heart	'N Sync
21. Wannabe	Spice Girls
22. Cotton Eye Joe	Rednex
23. All Star	Smash Mouth
24. I Want You Back	'N Sync
25. My Heart Will Go On	Celine Dion
26. Sometimes	Britany Spears
27. All My Life	K-Ci & JoJo
28. One Week	Bare Naked Ladies
29. I'm Your Angel	R. Kelly & Celine Dion
30. Believe	Cher

MAKE IT LOUD

Most school events are held in a large facility like the cafeteria or the gym. Either location will require an adequate sound system. Power is the keyword when it comes to sound. You need the power to make it loud. If you are using the same speaker and amp system that you use for small events, you won't be heard over the roar of 500 eighth graders. Other extras you should have include a subwoofer, a lightshow, and a fog machine. Trust me, to do a school dance effectively you need flashing lights (the more the better) and plenty of fog.

If you are a multi-system company and employ several DJs, you will want to send your most energetic jocks to the event. Energetic is definitely the keyword when it comes to the requisite personality. In fact, with 600 students wanting to know what song is coming up next, you'll need two people working the show. One person to perform and the other to take requests, help find the song, and control the lightshow. This requires more energy than any one person can muster, regardless of age.

FRESH AND FUN

Unlike weddings, where your playlist seldom changes, at school parties you may not play the same playlist at two consecutive gigs. It's a good idea to subscribe to a music service to help you keep current with what the teens are hearing on the radio in all the youth formats.

Another helpful hint is to peruse the charts in music magazines, such as *Billboard*. If it's new music you are not familiar with, it's a good idea to preview the songs and their lyrics before the event. Just because a song is on the charts doesn't mean that you should play it.

If you are playing for middle schools, the kids range from 12- to 15-years-of-age and parents and teachers do not want songs with explicit lyrics or content played at the dances. From experience, I have found that kids will often ask for a song simply because they know it will rouse the chaperons. Take and play only the requests that are within appropriate standards. While many songs that receive radio play advocate immoral behavior, that doesn't justify playing them at a middle school dance. By taking a stand on the lyrical content of what you will and will not play, you will receive support from the client (PTA presidents, school principals, teachers and parents) and in turn receive numerous bookings.

REQUESTS AND DEDICATIONS

Even though you should try to play all the requests you can, dedications should be avoided for several reasons. Dedications at school dances are usually a way to poke fun at someone else's expense (not the person asking for the dedication). Also, if you do a dedication for one, they'll all want to dedicate a song. And the chances of you getting the names correct with four hundred screaming dancers all in one gym is near impossible.

Once you start doing school dances, the opportunities will multiply with other events. You can almost be guaranteed to do the spring formal or prom, and any end-of-the-school-year dances. You will also pick up several birthday parties and bar/bat mitzvahs as a result of doing school functions.

School dances are a lot of fun both for the DJ and the hundreds of partygoers. The keyword is preparation. Make sure you have ample sound and an up-to-date music library, including music from this list of songs (compiled by Alex Marc, one of my DJs who is very popular with this age group), which includes both current tunes and some classics that almost always work.



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N362 Double Dutch

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N371 Morning Glory

15 lenses and special reflectors create 30 multicolored flowered patterns movin' to the music beat.

\$109.95

2 120V/300W lamps included

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THE POWER OF LIGHT AND SOUND.

N380 TRIP

A frantic frenzy of flat beam lights criss-crossing with the beat of the music.

Very stunning!

2 120V/300W lamps included

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THE POWER OF LIGHT AND SOUND.

N372 Shroom

15 lenses fire out 30 multicolored shafts of light beaming down out & about the dance floor.

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THE HEAT IS ON, LOVE IS IN THE AIR, AND IT'S TIME TO GET YOUR BOOTY DANCING. HERE ARE SOME COMPILATIONS TO KEEP THE TROPICAL DRINKS FLOWING, THE WEDDING BELLS RINGING, AND THE DANCEFLOORS JUMPING!



BY FRED SEBASTIAN

Want to bring in 2000 with a bang? The recently released "ENERGY 2000" is sure to fire up the dancefloors this summer. Along with the acts and tracks that are getting much attention, this compilation offers many outstanding cuts from lesser known artists that have crossover hit potential all over them. With mostly all new tracks, this double CD will be a real party pleaser. Featuring a bit of Euro dance, house, and top 40 dance, it's a great choice.



El Ritmo (K Brand Radio)	MOSQUITO HEADS
H.I.V. (Single / Video)	DOWN LOW
I've Got To Run (Radio Mix)	Z.E. EXPRESS
Ich Will Eur Leben Nicht (Radio)	BASIS
The Silence (7" Euro Mix)	MIKE KOGLIN
Secret Desire (Vocal Radio)	STEVEN GORE w/ DJ BJORN
Nomansland (David's Song) (Vocal Radio Cut)	DJ SAKIN & FRIENDS
Home Alone (LP Vers.)	R. KELLY w/ KEITH MURRAY
Time Now (Radio Edit)	WOODY VAN EYDEN
Rich In Paradise (Infinity Radio Mix)	COSMO & TOM
Once In A Lifetime	WOLFSHEIM
Seventeen (Radio 17 Mix)	MISS DISTESS X
Angels (ATB Radio Mix)	SEQUENTIAL ONE
Would You... (Radio Edit)	TOUCH & GO
Dream Or Reality (Radio Mix)	ROBOTNICO
Sorry (Single Mix)	RAPPERS AGAINST RACISM
Come Into My World (Single Cut)	SYNTHEX
Jazz Music	DE-PHAZZ w/ KARL FRIERSON
How Will I Know (Who You Are)(Radio Vers.)	JESSICA
My Greatest Love (Radio Mix)	DANIEL AMINATI

MEGAMIX:

There Is A Party / Everybody / It's My Life / Around The World (Single Vers.) DJ BOBO
 Born To Be A Dee Jay
 (Radio DJ's Mix) DJ's UNLIMITED
 When You Believe (Gruvhip Radio) DANCETERIA
 Liebe (Single Cut) AYLA
 I'm Your Nightmare (Radio Mix) 666
 Good Life (Everybody Wants It)
 (Remix - Single) EBONY w/ BLACK ATTACK
 Baby (Radio Edit) MANSOUND
 Terminator 2 Theme (Radio Edit) PAFFENDORF
 Pray (Radio Edit) TINA COUSINS
 A Life So Changed (Dance Mix) BLUE NATURE
 Visitors (UFO Mix) DJ GOLDSTAR vs. DAHLE
 Call Me Manana (Heavy Horses Radio) SCOOTER
 What's Your Number (Radio Edit) IAN POOLEY
 Jack To The Sound
 Of The Underground HITHOUSE
 Your Own Reality (Hot Radio Mix) FULL HOUSE
 It's Hurting For The First Time WOLFSHEIM
 Universe Of Light
 (DJ Scott Project Cut) SPELLBOUND
 Heartbeat (Radio Mix) STEPS
 My Name Is Frank
 (Emmanuel & DJ Pain Single) SWEET DANGER
 Only You (Single) RAPPERS AGAINST RACISM

Many of the contagious rhythms and styles that have driven rap music into prominence are featured on the new two-CD compilation "BOOTY BOUNCE." A great assortment of Miami bass, hip-hop, and booty anthems of the '90s, this compilation is full of the mainstream "flavas" that today's parties can't do without. Though the majority of songs are clean, this compilation has a parental advisory for explicit lyrics; so be sure to review it before playing to a younger audience. A great collection that will make those bootys bounce!

Put That Thang On The Floor GET SOME CREW
 Here We Go PHAT DOUG
 Girlz Wit All Da Booty (Booty Mix) MC NAS-D
 Work It Out MC SHY-D w/ DJ SMURF
 Tha Butterfly WAY 2 REAL
 Pop That Coochie 2 LIVE CREW
 Girls (Sophisticated Mix) DJ SMURF
 w/ DJ TAZ, DJ KIZZY ROCK & JUNE DOG
 1,2,3,4,5,6 Bass BEAT DOMINATOR
 Hear What I Hear KILO
 Boo-Tee Bounce H.M.H.
 Da Dip FREAK NASTY
 Lollipop MENTALLY DISTURBED
 One Leg Up HALF PINT
 Jukie Baby DJ NASTY KNOCK
 I Wanna Rock LUKE
 Gotta Get Mine MC BREED w/ 2 PAC

50 different ways to play Happy Birthday!

Here's a CD every Mobile DJ needs, seriously! *The Birthday CD* offers the ever-popular tune "Happy Birthday," played 50 different ways. With this CD, you can match the style of the birthday to the lifestyle of the person being honored. Along with blues, swing, jazz, rock, country and reggae versions, there are several classical renditions for highbrows and sophisticates. There's also a wide selection of ethnic styles and special themes like the '50s, Dixieland, outer space and more.

Many of the pieces cleverly combine the "Happy Birthday" melody with other famous compositions, such as "Surfin' USA," "New York, New York," and "Mission Impossible." The *Happy Birthday CD* is masterfully arranged and produced to fit well in your program. To top it off, all tracks are instrumental, so they make perfect background music for sing-alongs.

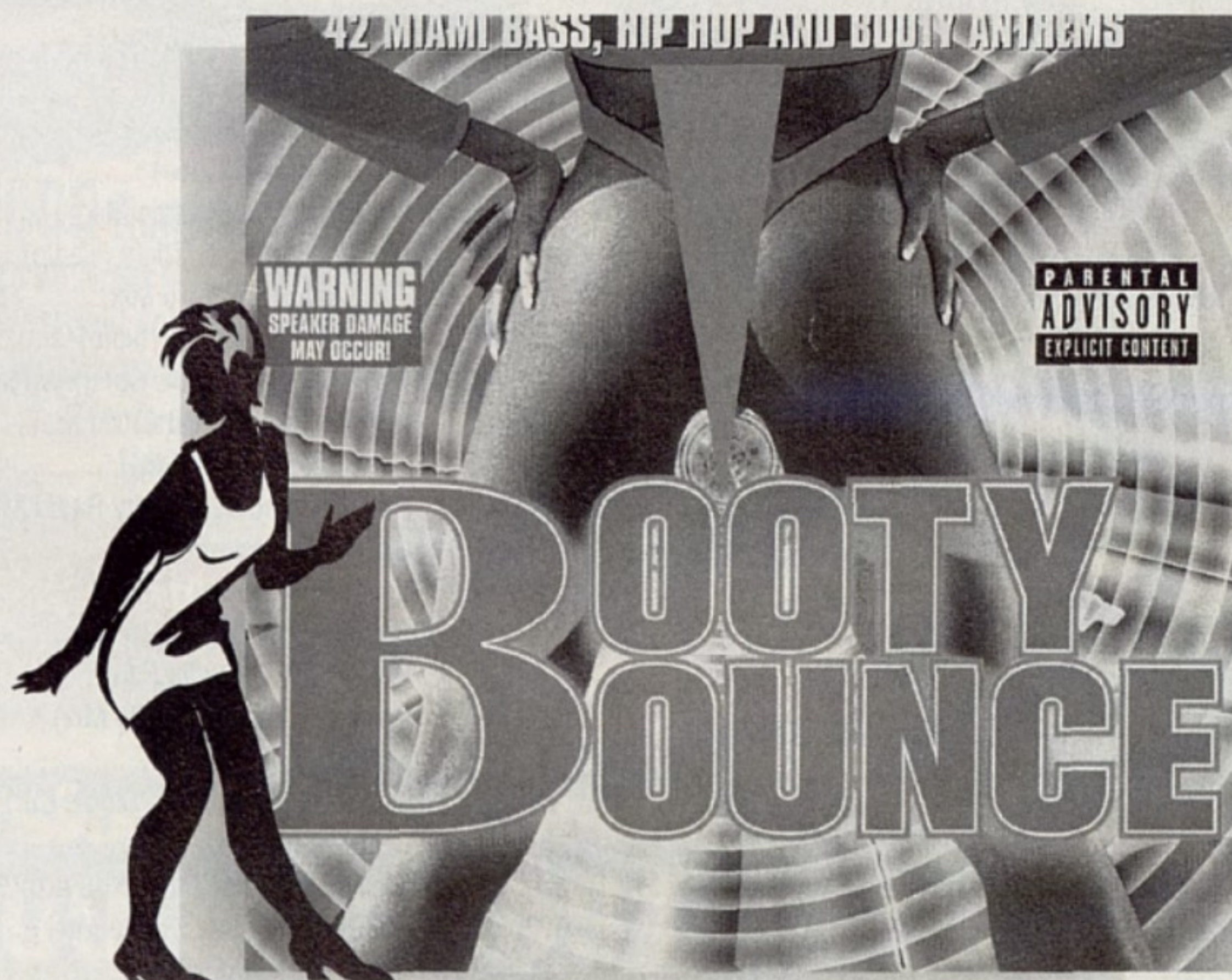
Next time you have a birthday to play, take a copy of *The Birthday CD*. You'll have just the right version(s) to fit the mood.

For complete track listings and to preview sound files, visit www.TheBirthdayCD.com. The CD can be purchased at selected retail outlets or through the Web site for \$14.95.



A sampling from *The Happy Birthday CD*:

Disco Birthday
 Elegant Birthday
 Gospel Birthday
 Heavenly Birthday
 Patriotic Birthday
 Hawaiian Birthday
 Adventurous Birthday
 Romantic Birthday
 Christmas Birthday
 Salsa Birthday
 Boogie-woogie Birthday
 Techno Birthday
 Melancholy Birthday
 College Birthday
 Ragtime Birthday
 New Year's Birthday
 Chopsticks Birthday
 Gothic Birthday
 And more!



It's My Cadillac (Remix) MC NAS-D w/ DJ FRED
 True To The Game (Radio Version) MC SHY-D
 Ridem Cowboy (Radio Edit) ANOTHER STYLE
 Let Me See Ya Work It SPLACK PACK
 Backyard Party (Radio Mix) FLORIDA BOYS
 Girls In Da Buck MENTALLY DISTURBED
 Geto Booty EXIT 25
 Coochie Ride FIERCE
 My Blunt Is On Fire COOL V.
 Don't Sleep On A Hizzo POISON CLAN
 Ooh Lawd (Party People) DJ SMURF & P.M.H.I.
 All That (Just A Little Action) H.W.A.
 Scrub Da Ground SPLACK PACK
 2 Much Booty (In Da Pants) SOUNDMASTER T.
 Slip-N-Slide GET SOME CREW
 Shake A Lil' Somethin' 2 LIVE CREW
 Big Booty Girls MC SHY-D
 Doo Doo Brown DJ NASTY KNOCK
 Shake Dance DOGS II
 Nasty Dancer KILO
 Dance Like A Freak (Miami Mix) BASS TRIBE
 Ill Na Na (Radio Mix) 12 GAUGE
 Freak That Booty BASS FREAKS
 Gold Diggin' Girls (Remix) MC NAS-D
 & DJ FREAKY FRED
 Pass It On 3 STEPS FROM NOWHERE
 C' Mon Babe 2 LIVE CREW

"X-TREMELY FUN SAMBA LATINO, Vol. 2," is an outstanding compilation of upbeat dance rhythms, including merengue, salsa and Latin house. Get ready for an assortment of seamlessly mixed (and trackable) gems that will serve as an especially excellent summer compilation. Compiled in the order of a nonstop energy workout, the CDs in this series are subtitled Funky Step, Aerobic, Step, Hip-Hop, and Samba Latino. All CDs in this series also include BPMs. This one is sure to be a DJ's and dancer's delight.

Ae - Ah THE OUTHERE BROTHERS
 Mas Que Nada RIO SOUND MACHINE
 Mambo Tropical LOS CHICOS
 Olele ASHE
 Batida De Coco E-O-TCHAN
 Round & Round EMMANUEL
 w/ LORRAINE LORRAINE
 Latinos SOMBRILLA
 Summer Samba WHIGFIELD
 Gigolo GIGOLO
 Oye Como Va TITO PUENTE JR. & LATIN
 RHYTHM w/ T. PUENTE, INDIA, CALI ALEMAN
 Rio Latino JORGINO
 Yo Te Siento Asi G.E.M.
 Balle Humedo MORENO
 Talk Of The Town TEQUIERO MAMBO
 Copa De La Vida ROBBY CARLTON
 Tic Tic Tac LOS DEL MAR w/ JOSE GARCIA
 Be True SUPA T.

The recently released **"BEST DANCE '99"** features many new cuts from today's leading headliners and up-and-comers. No real underground stuff here. The tracks on this two-CD release are mainstream dance, club, and top 40.

Turn Around (Chris & James) PHATS & SMALL
 La Musica RUFF DRIVERZ w/ AROLLA
 You Don't Know Me ARMAND VAN HELDEN
 w/ DUANE HARDEN
 Colour The World SASH!
 Betcha Can't Wait (Sunship Remix) E-17
 Give A Little Love THE INVISIBLE MAN
 Push Upstairs UNDERWORLD
 (You Got Me) Burnin' Up CEVIN FISHER
 w/ LOLEATTA HOLLOWAY
 Can't Get Enough SOULSEARCHER
 Tonight SUPERCAR
 Everybody Get Up CAPRICCIO
 Gotta Have Hope BLACKOUT
 Praise You FATBOY SLIM
 Sing It Back (Tee's Freeze Mix) MOLOKO
 Given Up MIRRORBALL
 What U Do COLOURS
 w/ STEPHEN EMANUEL & ESKA
 Dreaming RUFF DRIVERZ w/ ARROLA
 We Are Love DJ ERIC
 Needin' U DAVID MORALES w/ THE FACE
 Gym & Tonic SPACEDUST
 Better Best Forgotten STEPS
 Jump BUS STOP
 You Should Be... BLOCKSTER
 Up And Down VENGABOYS
 Killin' Time TINA COUSINS
 Good Rhymes (Blockster Delight) DA CLICK
 Funk On Ah Roll (Ruff Driverz) JAMES BROWN
 Universal Nation PUSH
 Fools Gold STONE ROSES
 Greece 2000 THREE DRIVES ON A VINYL
 Playing With Knives BIZARRE INC.
 Up To Tha Wildstyle PORN KINGS vs. DJ SUPREME
 Good Life (Buena Vida) INNER CITY
 When I Grow Up GARBAGE
 Hard Knock Life JAY-Z
 The Silence MIKE KOGLIN
 I Want Your Love .. ROGER SANCHEZ w/ TWILIGHT
 Encore Une Fois SASH!
 Bad Girls JULIET ROBERTS
 As Long As He Needs Me
 (Boy George Edit) BARBARA WINDSOR

Topping the list of excellent summer compilations is **"TROPICAL HEAT."** An outstanding assortment of popular summer grooves, this two-CD set will keep the pina colada's flowing. It's variety of pop, reggae, and oldies hits. Tracks are:

The Tide Is High BLONDIE
 Summertime DJ JAZZY JEFF & FRESH PRINCE

Electric Avenue EDDY GRANT
 Sweat (A La La LaLa Long) INNER CIRCLE
 Knockin' On Heaven's Door ERIC CLAPTON
 Rhythm Of The Night DeBARGE
 Cruel Summer BANANARAMA
 Black Magic Woman SANTANA
 I Can See Clearly Now JOHNNY NASH
 Down Under MEN AT WORK
 Low Rider WAR
 Ghost Town THE SPECIALS
 Slow & Sexy SHABBA RANKS
 Lean On Me CLUB NOUVEAU
 Break My Stride MATHEW WILDER
 Coconut NILSSON
 Don't Worry, Be Happy BOBBY McFERRIN
 Hot Hot Hot BUSTER POINDEXTER
 All Night Long LIONEL RICHIE
 Close To You MAXI PRIEST
 Caribbean Queen BILLY OCEAN
 Breakout SWING OUT SISTER
 Tomorrow People ZIGGY MARLEY
 I Go To Rio PABLO CRUISE
 One Step Beyond MADNESS
 Now That We Found Love THIRD WORLD
 Funky Kingston TOOTS & THE MAYTALS
 Every Kinda People ROBERT PALMER
 Israelites DESMOND DEKKER
 Montego Bay BOBBY BLOOM
 Many Rivers To Cross JIMMY CLIFF
 Shake You Down GREGORY ABBOTT
 All You Zombies THE HOOTERS
 Electric Boogie MARCIA GRIFFITHS
 Kokomo (from 'Cocktail') THE BEACH BOYS

The concept of modernizing classic hits has been taken a step further on the new compilation **"DISCO HOUSE."** Today's biggest names and acts on the international dance and club scene are here doing their renditions of disco favorites. The sound is fresh house and mainstream dance, and the hook is the classics (sampled throughout). The two CDs in this release are mixed for continuous play or can be individually tracked. What's old is new on this great trip back from the past. Tracks are:

You Should Be... (Blockster Club Mix) .. BLOCKSTER
 Can't Get Enough (Vocal Club) SOULSEARCHER
 You Don't Know Me ARMAND VAN HELDEN
 w/ DUANE HARDEN
 Given Up (Higster Mix) MIRRORBALL
 Burning (Blockster Edit) BABY BUMPS
 Freak It (Original Mix) STUDIO 45
 Feel It (Dirty Rotten Scoundrels
 Voyeurism Vocal Remix) . THE TAMPERER w/ MAYA
 Give Me Rhythm
 (Full Intention Radio Mix) BLACK CONNECTION
 Rhythm Of The Night
 (Mediterranean 7" Edit) POWERHOUSE

Get Up Stand Up PHUNKY PHANTOM
 Move On Up
 (Lisa Marie Experience Radio Edit) TRICKSTER
 Disco Cop (Original Climax Edit) BLUE ADONIS
 Disco's Revenge
 (Mole Hole Dirty Mix - Radio Edit) GUSTO
 I Want Your Love (Roger's Classic Radio Edit)
 ROGER SANCHEZ w/ TWILIGHT
 Everyone's A Winner
 (Spacedust Mix) ELECTROTHERQUE
 Tonight SUPERCAR
 Lady Marmalade
 (Mark's Miami Madness Mix) ALL SAINTS
 New Kind Of Medicine
 (Morales Club Mix) ULTRA NATE
 And I'm Telling You I'm Not Going DONNA GILES
 The Boss (Kenlou Radio Mix) THE BRAXTONS
 Da Force (Da Original Radio Edit) BEDLUM
 Bad Girls JULIET ROBERTS
 Deep Menace
 (Joey Negro's Sitone Radio Edit) D'MENACE
 Superstar NOVY vs. ENIAC
 Shame (Full On Vocal Radio Mix) ... RUFF DRIVERS
 I Believe In Miracles
 (Lisa Marie Experience Radio Edit) HI RISE
 Shake Your Body (Down To The Ground) (Hustler's
 Convention Radio Mix) FULL INTENTION
 Needin' U DAVID MORALES w/ THE FACE
 If You Could Read My Mind

(Original Club Mix) STARS ON 54
 Saturday (Full Intention Club Mix) EAST 57TH
 STREET w/ DONNA ALLEN
 You Make Me Feel (Mighty Real) (Don Carlos Club
 Mix-Radio Edit) BYRON STINGILY
 Good Rhymes (Blockster Delight Mix) DA CLICK
 Keep On Jumpin' TODD TERRY
 w/ MARTHA WASH & JOCELYN BROWN
 Ain't No Mountain High Enough .. JOCELYN BROWN
 Car Wash '98 ROSE ROYCE w/ GWEN DICKEY
 Disco Dancing (Original Club Divine) PLASTIKA
 Muscles CLUB 69
 Ride On Time (Massive Mix) BLACK BOX
 It's Raining Men...The Sequel (Eric Kupper Mix-Radio
 Edit) MARTHA WASH w/ RUPAUL
 You Got The Love .. THE SOURCE w/ CANDI STATON

There's no style of music quite like the classic 1960's sound. The unique two-CD compilation "60's SUMMER MIX, Vol. 2" is a very cool batch of all-time favorites from that era. Like the first volume of this series, it is mixed for continuous play. Though not beat mixed to today's standards, it has minimal gaps between songs for a constant flow and easy tracking. The 44 tracks are:

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 It's Not Unusual TOM JONES
 I Got You (I Feel Good) JAMES BROWN
 The Locomotion LITTLE EVA
 Think ARETHA FRANKLIN
 Everybody Needs Somebody To Love
 SOLOMON BURKE
 These Boots Are Made For Walking
 NANCY SINATRA
 The More I See You CHRIS MONTEZ
 Guaglione PEREZ PRADO
 Needles And Pins THE SEARCHERS
 Waterloo Sunset THE KINKS
 5-4-3-2-1 MANFRED MANN
 All Or Nothing THE SMALL FACES
 Something Stupid NANCY & FRANK SINATRA
 The First Cut Is The Deepest PP ARNOLD
 Monday Monday THE MAMAS & THE PAPAS
 Turn Turn Turn BYRDS
 For What It's Worth BUFFALO SPRINGFIELD
 Aquarius / Let The Sun Shine In . FIFTH DIMENSION
 Can't Take My Eyes Off You ANDY WILLIAMS
 Bullitt LALO SCHIFRIN
 Mas Que Nada SOUNDS ORCHESTRAL
 Surfin USA THE BEACH BOYS
 Oh Pretty Woman ROY ORBISON
 I Only Wanna Be With You DUSTY SPRINGFIELD
 All Day & All Of The Night THE KINKS
 Puppet On A String SANDIE SHAW

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In The Midnight Hour WILSON PICKETT
(Your Love Keeps Lifting Me)
Higher And Higher JACKIE WILSON
Soul Finger THE BAR-KAYS
Funky Nassau THE BEGINNING OF THE END
Twist & Shout ISLEY BROTHERS
1-2-3 RAMSEY LEWIS
What'd I Say RAY CHARLES
You Can Get It If You Really Want
..... DESMOND DEKKER
Shapes Of Things THE YARDBIRDS
Born To Be Wild STEPPENWOLF
I Got You Babe SONNY & CHER
It's My Party LESLEY GORE
As Tears Go By MARIANNE FAITHFUL
Dream A Little Dream Of Me MAMA CASS
What A Wonderful World LOUIS ARMSTRONG

The long-time favorite and frequently requested song at weddings, "I Love You" by Climax Blues Band, has been out of print for years. Now it is available, along with a collection of other hit love songs, on the CD "LOVE ROCKS" — a must-have for Mobile DJs. Track listings are:

I Love You CLIMAX BLUES BAND
I Believe In Love KENNY LOGGINS
Sentimental Lady BOB WELCH
Hearts MARTY BALIN
Longer DAN FOGELBERG
We're All Alone RITA COOLIDGE
Will You Still Love Me Tomorrow DAVE MASON

Real Love DOOBIE BROTHERS
Keep On Loving You REO SPEEDWAGON
Rosanna TOTO
Personally KARLA BONOFF
I'm Happy That Love Has Found You .. JIMMY HALL
Lotta Love NICOLETTE LARSON
Think I'm In Love EDDIE MONEY

Here we have two collections that are sure to meet all your wedding song request needs. The first, "ALL TIME GREATEST LOVE SONGS, Vol. 2," is two CDs loaded with classic and timeless hits from the '60s to the '90s. Then comes the recently released two-CD compilation simply titled "LOVE SONGS," which includes mostly '90s and current hits. Both compilations have great assortments of popular ballads and upbeat tracks.

"ALL TIME GREATEST LOVE SONGS, Vol. 2"

Love Is All Around WET WET WET
Because You Loved Me CELINE DION
7 Seconds .. YOUSSOU N'DOUR w/ NENEH CHERRY
Say What You Want TEXAS
Forever Love GARY BARLOW
All I Think About Is You NILSSON
I Only Have Eyes For You ART GARFUNKEL
Anything 3T
Everytime I Close My Eyes BABYFACE
Don't Know Much LINDA RONSTADT
..... w/ AARON NEVILLE
Words BOYZONE
Anything For You GLORIA ESTEFAN
Lady In Red CHRIS DE BURGH

If You Ever EAST 17 w/ GABRIELLE
Quit Playing Games
(With My Heart) BACKSTREET BOYS
Always And Forever LUTHER VANDROSS
The Perfect Year DINA CARROLL
Endless Love DIANA ROSS & LIONEL RICHIE
I Still Haven't Found What I'm Looking For
..... THE CHIMES
I Believe I Can Fly R. KELLY
Will You Be There MICHAEL JACKSON
The One ELTON JOHN
All Cried Out ALISON MOYET
Remembering The First Time SIMPLY RED
Together We Are Beautiful FERN KINNEY
The Greatest Love Of All GEORGE BENSON
Forever Autumn JUSTIN HAYWARD
What Becomes Of The Broken Hearted
..... ROBSON & JEROME
You've Lost That Loving Feeling
..... THE RIGHTEOUS BROTHERS
I'm Not In Love 10CC
Beautiful Goodbye AMANDA MARSHALL
She's Always A Woman BILLY JOEL
If Not For You BOB DYLAN
Don't Dream It's Over CROWDED HOUSE
If You Know What I Mean NEIL DIAMOND
Glory Of Love PETER CETERA
Tonight (Live) GEORGE MICHAEL

"LOVE SONGS"

Believe CHER
Heartbeat STEPS
End Of The Line HONEYZ
War Of Nerves ALL SAINTS
Each Time E-17
Little Bit Of Lovin' KELE LE ROC
Freak Me ANOTHER LEVEL
Until The Time Is Through FIVE
All I Have To Give BACKSTREET BOYS
Turn Back Time AQUA
You've Got A Friend BRAND NEW HEAVIES
You Might Need Somebody SHOLA AMA
All My Life K-CI & JO JO
Feel So High DES'REE
Where Is The Love MICA PARIS & WILL DOWNING
Tonight's The Night (Gonna Be Alright)
..... ROD STEWART
Truly LIONEL RICHIE
Until You Come Back To Me
(That's What I'm Gonna Do) ARETHA FRANKLIN
One Day I'll Fly Away RANDY CRAWFORD
In Your Eyes GEORGE BENSON
No Matter What BOYZONE
What Can I Do THE CORRS
Big Big World EMELIA
High LIGHTHOUSE FAMILY
Say You Love Me SIMPLY RED
Crush JENNIFER PAIGE
Something About The Way You Look Tonight
..... ELTON JOHN
You're Still The One SHANIA TWAIN
How Do I Live LEANNE RIMES
Kiss The Rain BILLIE MYERS
How Deep Is Your Love TAKE THAT

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Love Songs

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ANOTHER LEVEL • SIMPLY RED • ELTON JOHN • SINEAD O'CONNOR

You Do Something To Me PAUL WELLER
Strange Currencies REM
I'll Stand By You PRETENDERS
Even After All FINLEY QUAYE
Have I Told You Lately ROD STEWART
I Don't Want To Talk About It
..... EVERYTHING BUT THE GIRL
She's Gone HALL & OATES

Nothing Compares 2 U SINEAD O'CONNOR

Novelty and adult-oriented, comedic songs like the *I-95 Song*, and the *Rodeo Song* are among the most treasured and unique songs in many a DJ's collection. The new compilation "X CUSE ME

MA'AM" by Red Neckerson and the 4 Skins is a new adult novelty CD that is sure to bring a smile to its listeners. It may well turn out to be one of those gems that all DJs will want. Put together with top veteran Nashville musicians, it has received high ratings from leading country dance pro's. If you liked the "Copulation Compilation," then you should check this out. But be aware, this CD comes with the warning; "If it offends you in any way, tough @#!". Tracks are:

Road Hog / Here After / What's Wrong
Excuse Me Ma'am / Ugly Early
Red Headed Stranger / I Can't Stand You Anymore
Your Picture's In My Wallet / Eatin' Ain't Cheatin'
The Rodeo Song



Fred Sebastian is music buyer for A.V.C. Sebastian, music distributor specialists in CD compilations for DJs. For info and availability on titles in this column, please call (973) 731-5290.



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What is a remix?

If you've spent any time at all on the club scene, you already know about remixes and their purpose. But if you are new to club play, you might find yourself wondering what, exactly, is a remix?

Simply stated, a remix is a song that has been re-edited from the original song. The term "DJ friendly" is often used as an alternate term. The companies that produce remixes are very good at what they do. Most remixes of a song improve over the original by pumping up the bass, bass drum, and other musical elements that are missing from the original. Many radio shows use these remixed songs on their syndicated dance and music shows. One misconception about remixes is that they are a number of songs mixed together like a medley. Each song is individual, and has a distinct beginning and end (except where noted).

Why is this done?

Remixes are created to extend the original song and to make it more danceable. By adding an 8-, 16-, 24- or 32-beat intro-middle-outro (usually noted on the CD cover), you can seamlessly beat mix from one song to another before the vocals start on the next song. A remix also changes the sound quality of the song. It sounds "louder" because of the sound editing it receives during mix down. If you play a radio edit and a remix back to back, you'll be amazed at how clean and full a remix sounds. A song is also remixed to give it new life or to make it a novelty. Recently, Offspring's "Pretty Fly For A White Guy" was mixed with War's "Lowrider." This remix gave the song a new life on radio

BY DAVE KREINER

Remix Review

Here's a sampling of the latest from the remixers:

Hot Tracks #18.2
SOS by La Bouche
 132.9 BPM / 6:32 (RCA Records)
 Digital mix by: Steven Tucker
 Mixes used: Extended Club, Doug Laurent
 This latest from La Bouche is an energy packed floor filler, with tons of Euro energy. Clean edits and a clutter-free production keep the mix fresh.

UH LA LA LA by Alexia
 130.2 BPM / 6:29 (Epic Records)
 Digital mix by: Steven Tucker
 Mixes used: Almighty's Mighty
 This cut from last spring has been re-released. Another Euro pumper, with clean edits and a great late-night feel for all those midnight punters.

Ooh Baby, Baby by Jana
 127.0 BPM / 6:52 (Curb Records)
 Digital mix by: Ron Hester
 Mixes used: New Frontier
 Very basic dance song with strong retro/disco sound. Good production, but not a big hit on radio.

All 'Bout The Money by Meja
 125.0 BPM / 6:46 (Columbia Records)
 Digital mix by: Chris Racine
 Mixes used: Pierre J's extended version
 Good use of Divine Sounds "What People Do For Money" sampled in the intro and peppered throughout the record. Chris does a fine job keeping it together. This remix blows away the original radio edit (102 BPM) that came out last February. This is one of the best songs on the set.

Pray by Tina Cousins
 134.1 BPM / 6:51 (Jive Records)
 Digital mix by: Dave Matthias
 Mixes used: W.I.P. In The Church
 Dave does a great job with this one from NRG singer Tina Cousins. A great production with a memorable hook. Great for late night programming.

Let it Rain by Soul Solution
 130.3 BPM / 6:42 (Jellybean Records)
 Digital mix by: Stephen L. Freeman
 Mixes used: Main
 Gospel style female vocals over a strong dance beat. Super clean production and retro sounding string arrangements.

Visine by PJ Olsson
 129.1 BPM / 6:36 (Columbia Records)
 Remix produced by: Jason Randolph
 Mixes used: Exclusive Original Hot Tracks Production.
 Lots of empty spaces in this remix, with a droning synthesizer note and a repetitive chanting vocal.

Stranded by Lutricia McNeal
 126.0 BPM / 6:24 (Epic Records)
 Digital mix by: Robert Farrell
 Mixes used: C&R NYC
 Clean remix on this good club record that is playing on everything.

Boy You Knock Me Out by Tatyana Ali
 124.2 BPM / 6:45 (MJJ Records)
 Digital mix by: Dave Matthias
 Mixes used: Maurice's Xclusive Club
 Killer job by Dave on this up-tempo remix. Originally a 92 BPM radio edit, it's great as an up-tempo houser. Lots of Will Smith makes the song fun. Bass line from "Ain't No Stoppin' Us Now" is used tastefully. Definitely the best cut on the set.

Street Tracks #38
Girlfriend / Boyfriend by Blackstreet / Janet Jackson
 102.7 BPM / 4:56 (Interscope Records)
 Mix by: Scott Mocha
 Mixes used: Album
 The intro is extended and smoothed out, making it easier to beat match. The extra high hats that were added are good to give it an easier feel on the floor.

The ease of use of remixes for beat mixing and keeping the dancefloor packed is invaluable in a club setting.

stations and made it a better club song, which kept the song around for another 1-2 months.

HOW IS THIS DONE?

Each company picks the most popular radio and club songs available. Then they get permission from the record companies to do the remix. Then a person (remixer) is assigned a song and given direction on how to approach it. Some remix companies use a different remixer for each song, so you get a lot of variety of textures on each issue, not a sound-alike remix on every song. They are then remixed, produced, assembled, and distributed.

APPLICATION

All DJs, whether mobile or club, can benefit by using remixes in their playlist. These extended dance mixes are

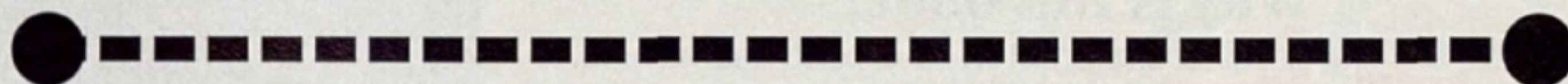
very valuable for school dances and teen parties. For a younger-aged event (13-25), they are much better than playing short, thin-sounding radio edits. Since many of these remixes end up on the radio, you will be getting requests for the "dance mix" of a song. From a marketing aspect, having music that your competitor doesn't makes you and your DJs more in demand, and can be used in your marketing materials as a selling point.

The use of remixes for a club jock is obvious. The ease of use of remixes for beat mixing and keeping the dancefloor packed is invaluable in a club setting. Using a radio edit in a club really makes it hard to mix, since most radio edits either don't have any drum beats for an intro, start right on a vocal, or have only four beats before the vocals start. And since all good club and mobile jocks know that, "you don't mix over vocals," a remix is an indispensable tool. Best of all, in a club or on a big sound system, remixes sound amazing!



David Kreiner is the owner of The Source DJ Music Supply, a supplier of CDs, remixes, 12" vinyl and specialty music for mobile and nightclub DJs nationwide, and is a nightclub consultant. For a free catalog, call 800-775-3472, e-mail scmsrecord@aol, or visit at www.thesourceformusic.com.

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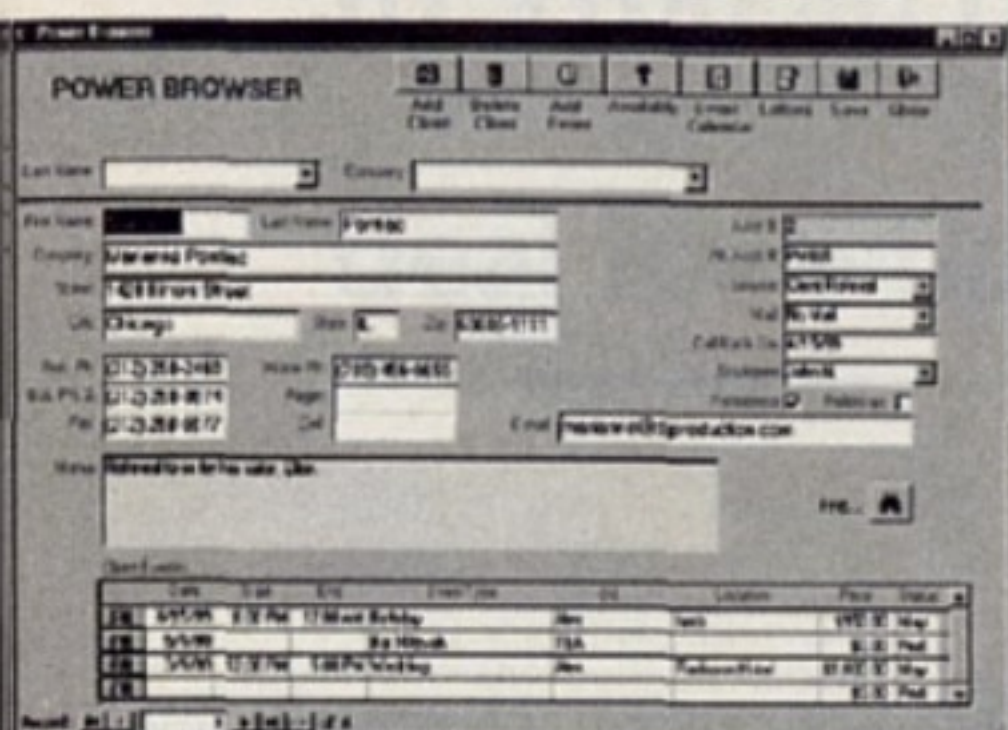
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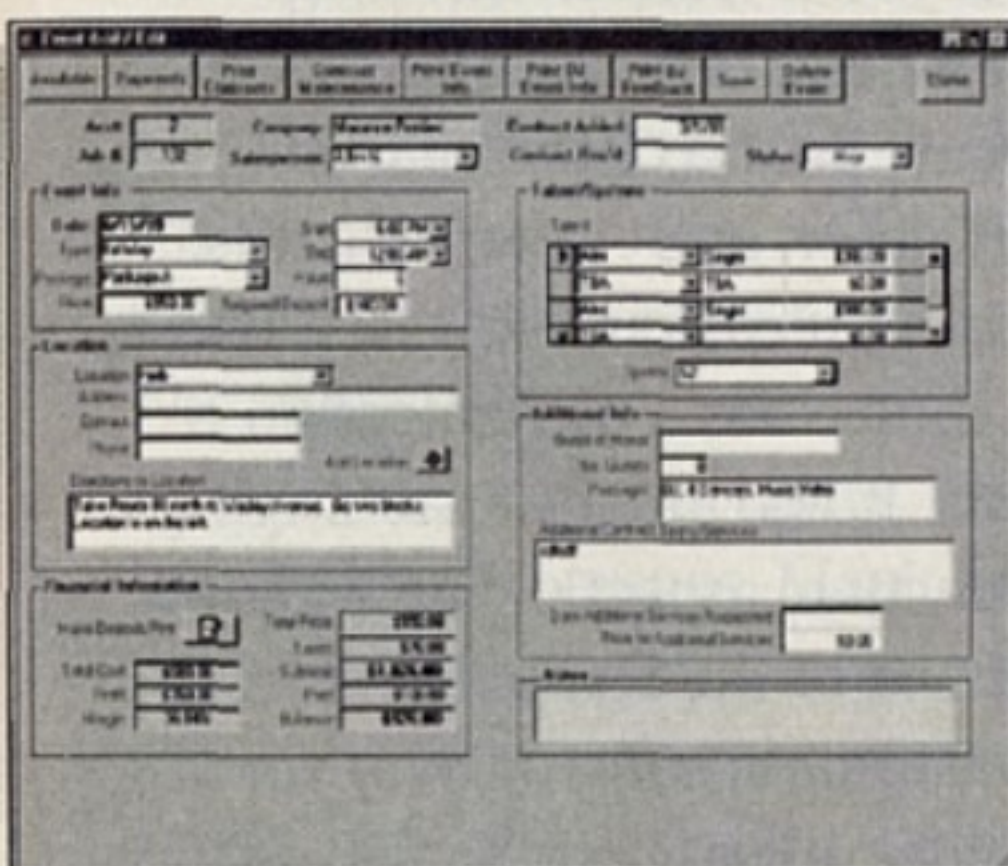


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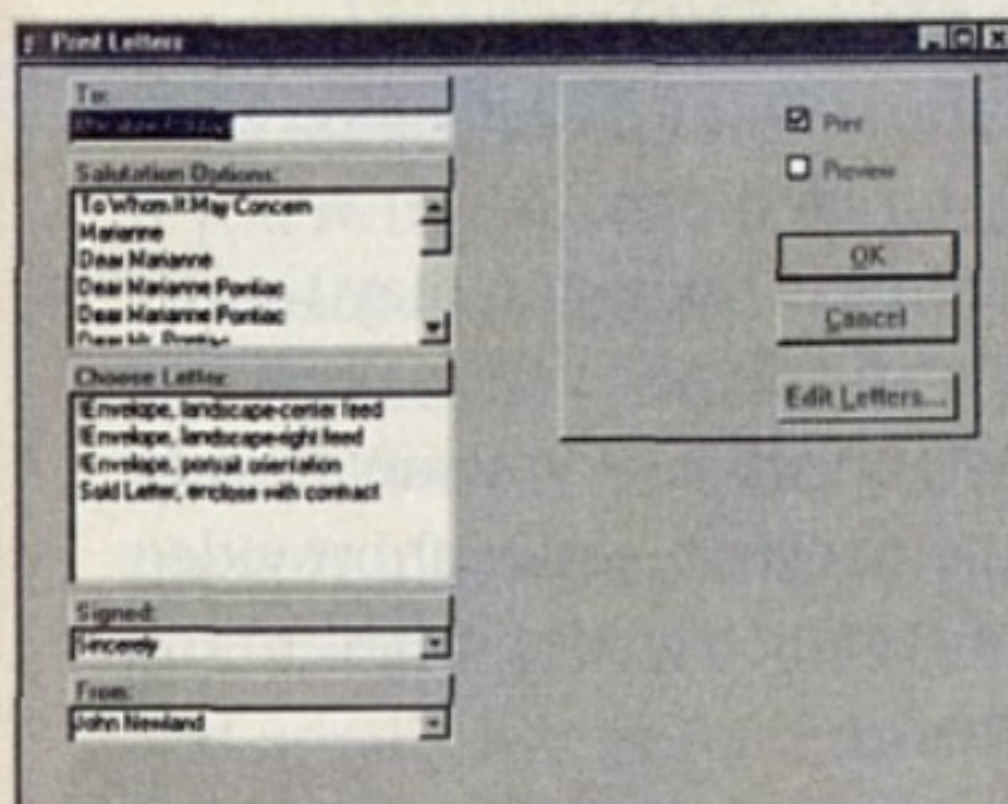
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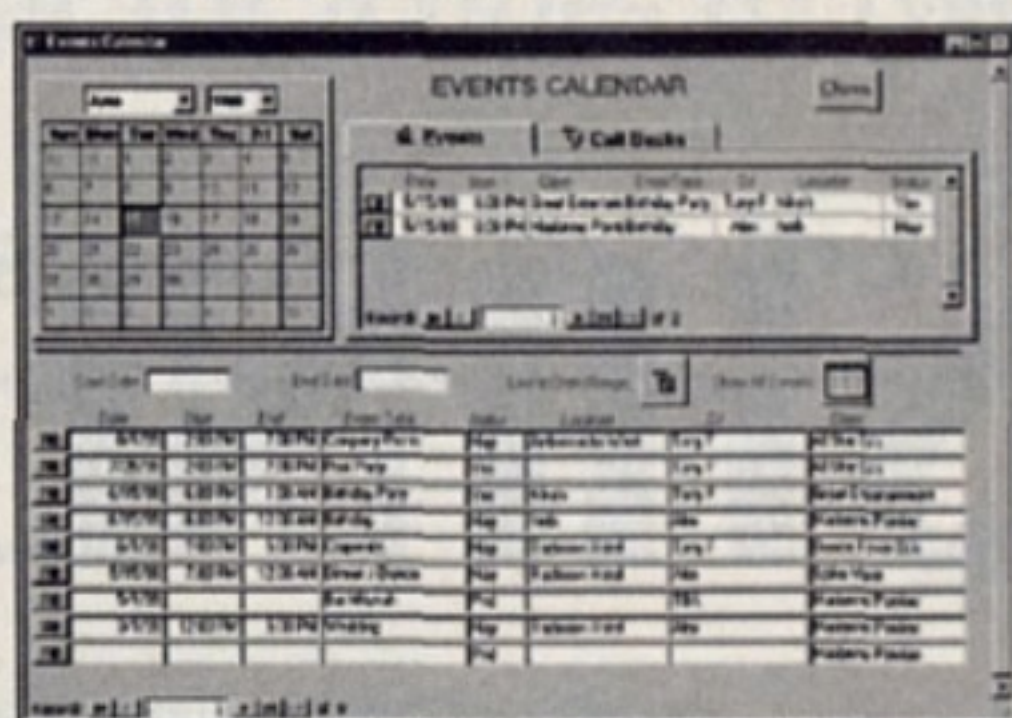


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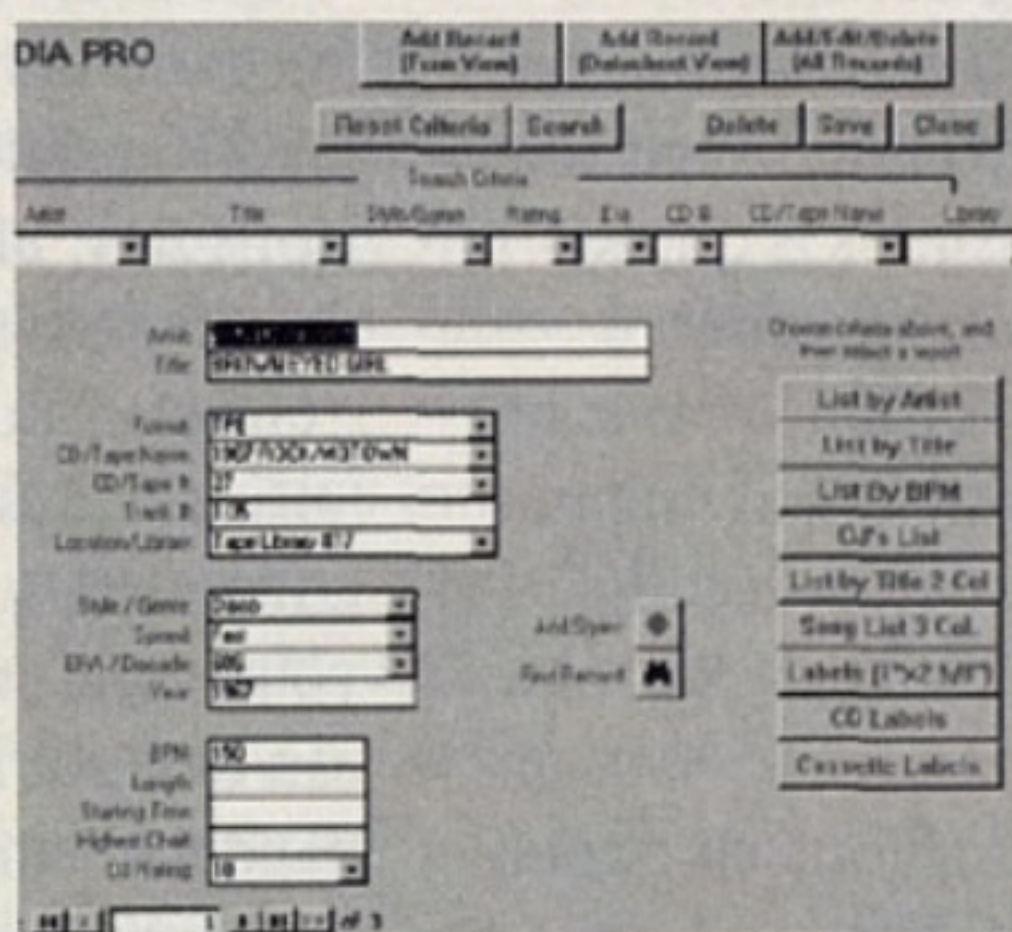
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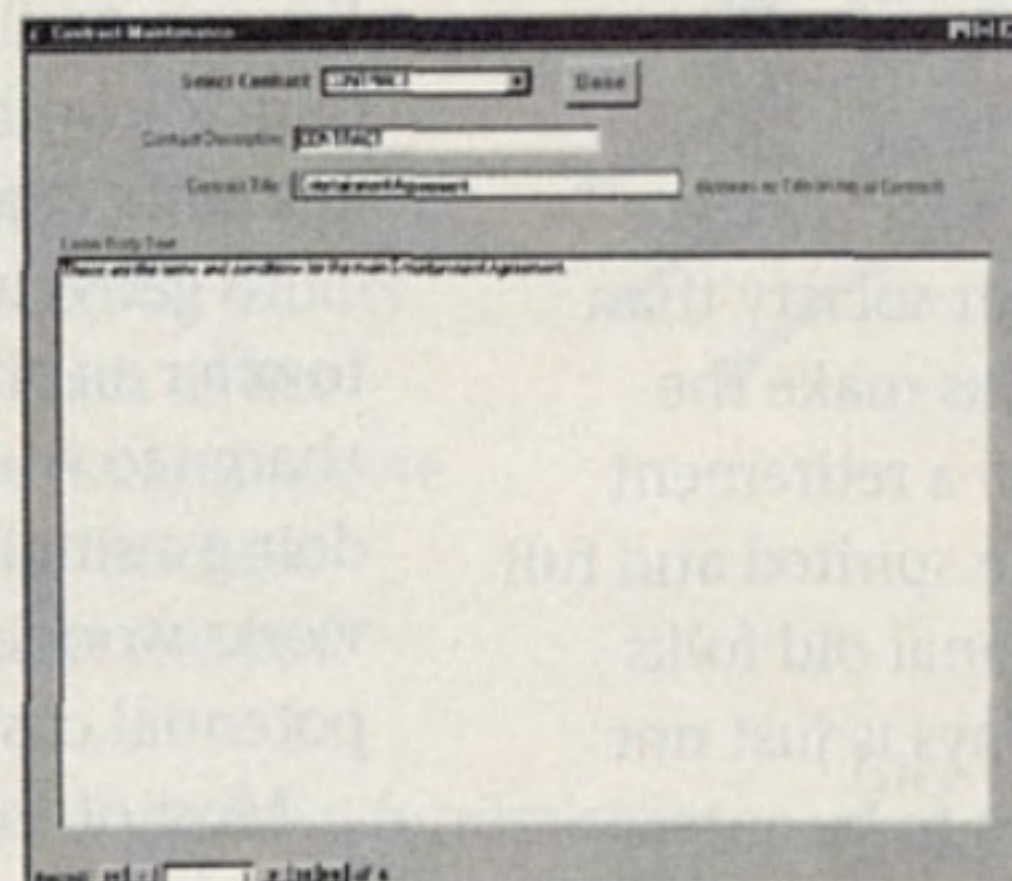
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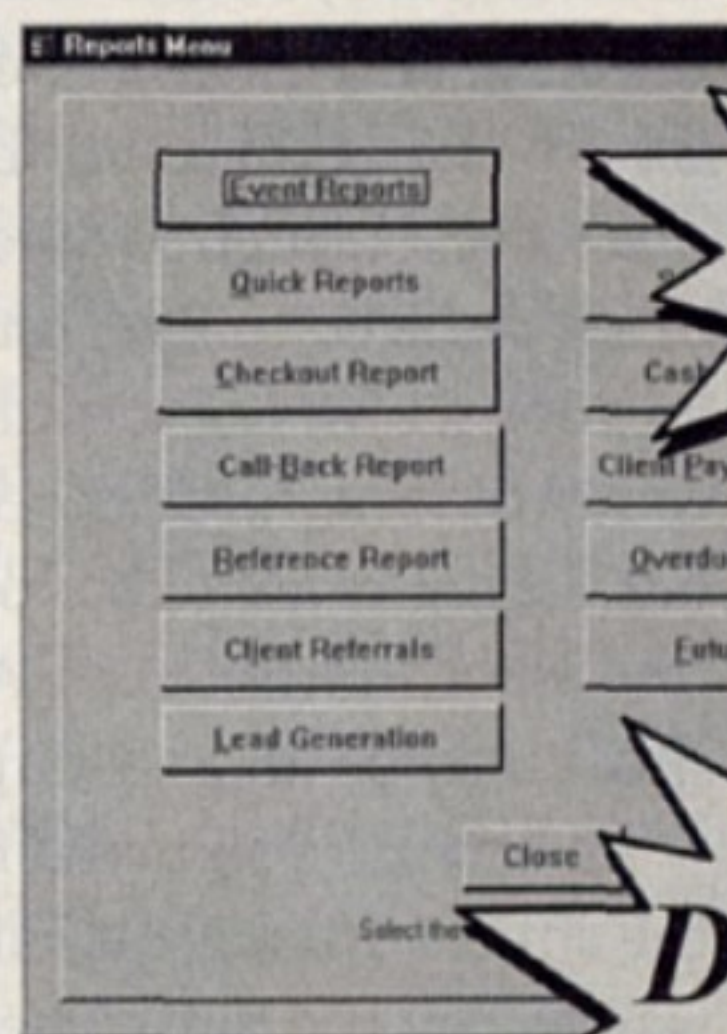
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WHO SAYS KARAOKE ONLY WORKS AFTER SUNDOWN?

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Karaoke is no longer just for nightclubs. It has become one of the fastest growing forms of audience participation entertainment. That means it can be profitable for you anytime of day!

With state and local alcoholic beverage control (ABC) boards cracking down on drinking and driving, bars and nightclubs are slowly seeing their numbers decline. What was once a seven-night-a-week business is quickly being reduced to five, four and, in some locations, a weekend-only operation. This is not to say that nightlife entertainment is dying out but, in many areas, bar owners are forced to find ways to trim costs. An "off night" karaoke show may be an easy target.

So how do you avoid finding yourself out on the street with a great karaoke show and no way to pay the bills? There are many ways to run a successful karaoke business without ever setting foot in a nightclub. Karaoke is alive and kicking in the "day life," with opportunities for you to break into the karaoke scene or supplement an already thriving karaoke business.

NOT "OLD-TIMERS"

We live in a time when "seasoned" citizens make up a larger portion of our society than ever before. Many of these folks make the conscious choice to move into a retirement home or community. They are spirited and full of life. The image of unemotional old folks sitting around counting the days is just not true. This group of people love to be entertained. They love music and they love to participate. There is nothing more rewarding

than seeing the joy on their faces and knowing that you helped make their day a little more special.

Retirement homes are great positive environments to work in. And the gigs are usually very short—lasting no more than one or two hours. Most often, you will book these gigs for a weekday afternoon around lunchtime. What else do you have to do then, sleep?

For these events you'll want to have a good selection of big band and older standards like Ella Fitzgerald, Frank Sinatra, Dean Martin, Doris Day, Billie Holiday, and Andy Williams. Yes, these songs do exist on karaoke discs. For example, Sound Choice has a nice selection of '40s and '50s music. If you are into the singing/entertaining (interactive) aspect of the business, you're one step ahead of the rest of us. If you can belt out a good Sinatra song or two, you'll have the ladies eating out of your hand.

Maybe there's a singer at one of your regular karaoke shows who enjoys performing with that style of music. Bring that person along and put on a little review-style show. Once you get your routine down, these homes and villages will have you back time and time again.

Depending on the number of residents, you might wind up with a weekly or bimonthly gig. You can easily get \$75 to \$100 an hour for a one- to two-hour show. Not a bad deal for what amounts to a long lunch break.

To get your foot in the door, you may want to offer an abbreviated "demo" version free of charge to whet their appetite. If you are already doing a similar type of event, a nice short video works wonders for getting the idea across to potential customers.

Most of these types of places have an entertainment director or events manager. Make an appointment to sit down with them

BY GREG
TUTWILER

Depending on the number of residents, you might wind up with a weekly or bimonthly gig. You can easily get \$75 to \$100 an hour for a one- to two-hour show. Not a bad deal for what amounts to a long lunch break.

and discuss what you can offer. It may take a couple of tries, but it is a viable market. Once you get a reputation for providing a good quality show, other institutions will be calling you.

THE YOUNGER GENERATION

Elementary schools and preschools are another viable market. For this group, events will most likely take place in the afternoon or early evening on a weeknight. Once again, the show will never last any longer than one or two hours. The attention span of this young audience is very short. Obviously, you'll need lots of "kiddy" songs. You will want to include some of the popular Disney songs, like those from *The Lion King*.

To break up the evening, and to keep the kids interested, throw in a few games. Magic tricks or a juggling routine, if you're talented in those areas, works well. Little kids are very uninhibited and they love to sing. They may, however, need a little help to get started. Be prepared to sing a few songs or bring along a "ringer" singer to help you. (In my opinion, females work best with the kids.) It's also a good idea to have a few gag prizes to perk the kids' interest.

Depending on the number of schools and retirement facilities in your area, you could literally pick up a couple of easy gigs a week, right in the middle of the day.

OTHER OUTLETS

If you're in a smaller community, check out the local clubs and organizations, like the Boy Scouts and Girl Scouts, and service groups such as the Rotary, Kiwanis, and Lions. Roller rinks and movie theaters might be worth a try, too. All of these groups have special events throughout the year and usually hire entertainment.

Tie in with a local radio station to organize a fundraiser featuring karaoke. Set up in a main area of a local mall. The radio station and the mall will promote it heavily, of course.

You donate your time in exchange for the exposure (a.k.a. "free" advertising). Get the mall stores to donate door prizes. Encourage the singers to make a donation of \$5 or \$10 apiece to sing, and then "thank" each singer with a ticket to win a door prize. The more they sing the better chance they have to win the door prizes. (Donations must be voluntary. You cannot charge someone to sing if there's a prize involved. This would be considered a lottery, which may not be legal [in most areas]. Instead, donate all of the proceeds to a local charity.)

If you want to make it more interesting, set up a "gong" and request a \$20 donation for anyone who wants to gong a singer (for you youngsters, to gong someone is to beat a metal plate with a mallet). The singer, of course, gets to keep his or her name in the bucket for the door prize. At the end of the event, have a random drawing to give away all the donated door prizes. You may even want to sweeten the pot with a grand prize of \$100 cash.

The key is, you must go to them. Don't wait for your phone to ring. Get out in the community and promote yourself. Sing on!



Greg Tutwiler, operator of SingTime Karaoke, has been in the Mobile DJ/KJ business since 1985. He is the "1998 American Disc Jockey Awards KJ Of The Year" and has been featured by "Who's Who in Executives and Professionals" ('96-'98) and the "International Who's Who of Entrepreneurs 1998."



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If you must cancel your registration, notify DJ3 in writing postmarked by September 31, 1999. A \$25 administrative fee is deducted on refund requests. Refunds cannot be made after September 31, 1999.

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Monday, October 18

7:30 am—1:30 pm	Optional DJ3 Golf Open (please ask for details)
10:00 am—8:00 pm	DJ3 '99 Check-In and Registration
1:00 pm—5:30 pm	Workshops Open
7:00 pm—12:00 am	Opening Night Gala "Reception to Remember" featuring Atlanta's Premier Interactive DJ

Tuesday, October 19

8:00 am—5:30 pm	DJ3 '99 Check-In and Registration
10:00 am—11:30 am	Experience DJTV© (limited space available)
10:00 am—11:00 pm	Network Rooms Open
10:00 am—12:30 pm	Seminar Presentations and Demonstrations
1:00 pm—6:00 pm	Exhibits open
1:30 pm—5:30 pm	Seminar Presentations and Demonstrations
8:00 pm—12:00 am	Beatmix Atlanta '99 Spin-Off
9:30 pm—12:00 am	Night of Round Tables

Wednesday, October 20

9:00 am—4:30 pm	Exhibits Open
10:00 am—11:30 am	Experience DJTV © (limited space available)
10:00 am—12:30 pm	Seminar Presentations and Demonstrations
10:00 am—3:30 pm	Free Network Rooms Open
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8:00 pm—12:00 am	DJ3 '99 Post Event Party

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Please note:

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Send all submissions by mail, fax or online (no phone calls please).

attn: Mike Buonaccorso

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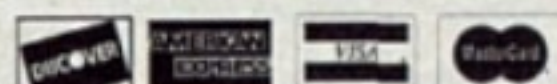
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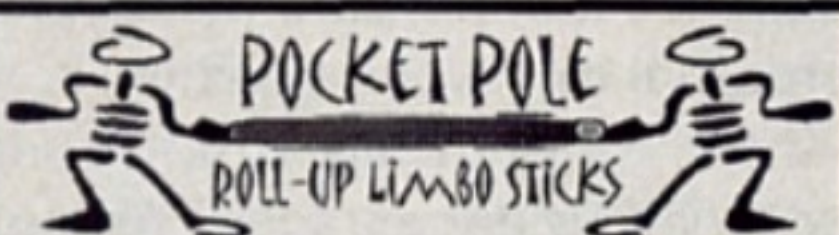
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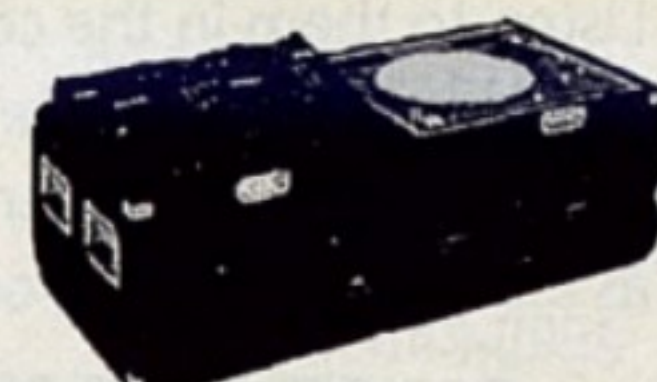
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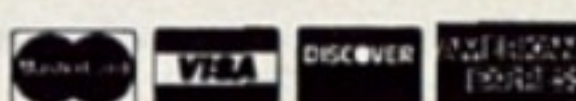


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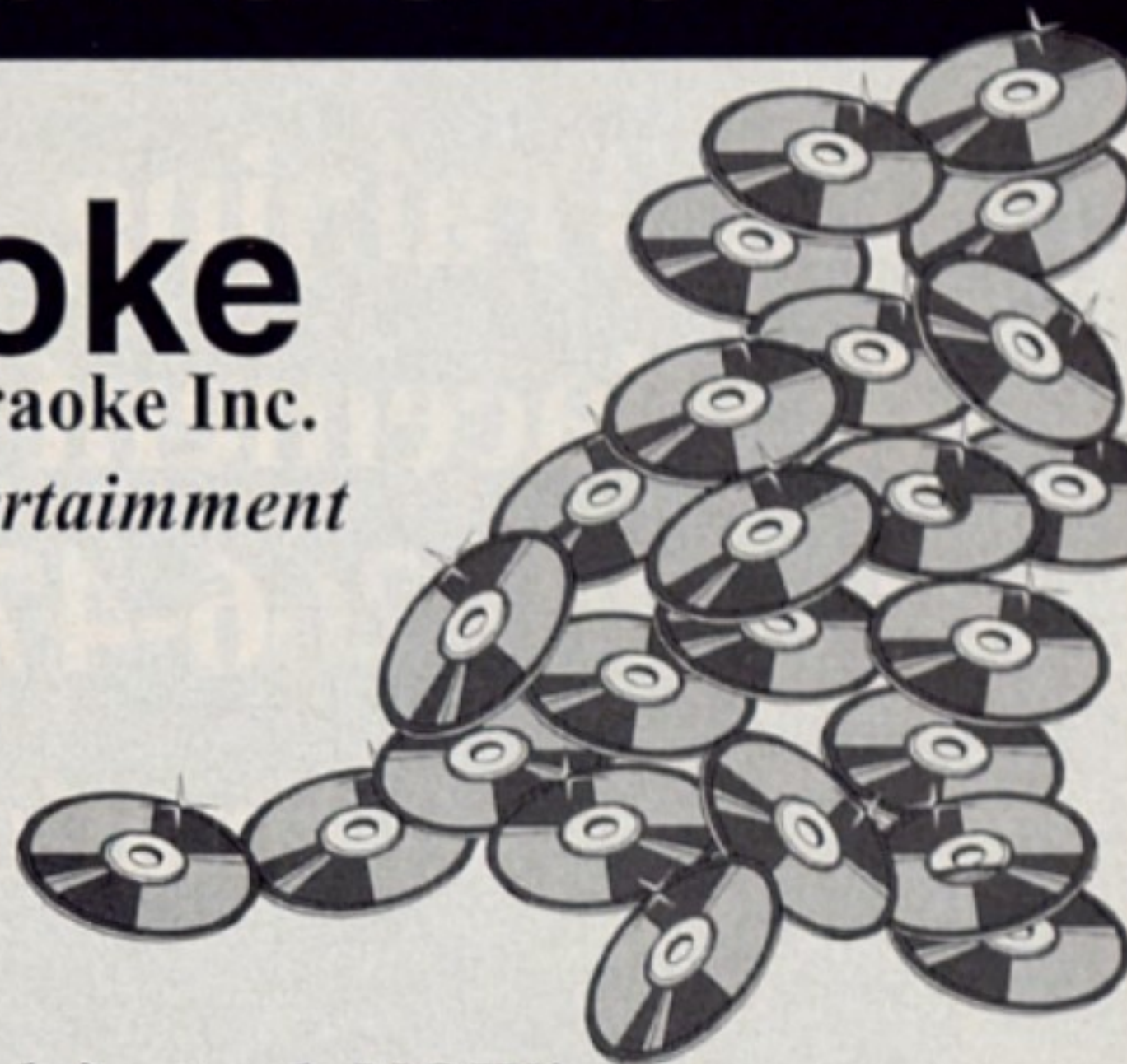
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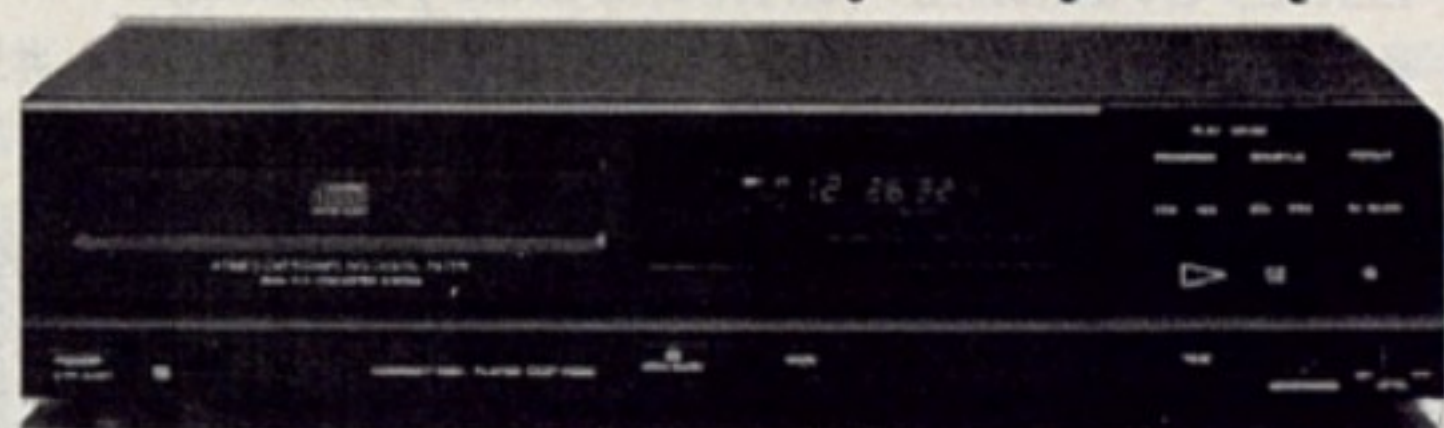
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DMA TOP 50 Dance Chart

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Rank	Artist	Title	Label	BPM
1	MADONNA	Ray Of Light	Maverick	130
2	ULTRA NATE	Found A Cure	Strictly Rhythm	126
3	GLORIA ESTEFAN	Heaven's What I Feel	Epic	--
4	RAZOR 'N GUIDO	Do It Again	Groovilicious	129
5	INDIA f/ NUYORICAN SOUL	I Love The Nightlife (Remix)	Work	128
6	JANET JACKSON	I Get Lonely	Virgin	127
7	FIRE ISLAND f/ LOLEATA HOLLOWAY	Shout To The Top	V2	129
8	NATALIE BROWN	Torn	Interhit	128
9	MARIAH CAREY	My All (Remixes)	Columbia	126
10	N-SYNC	I Want You Back	RCA	129
11	ARETHA FRANKLIN	A Rose Is Still A Rose	Arista	126
12	HANNAH JONES	You Only Have To Say You Love Me	Ariola	127
13	SHAWN CHRISTOPHER	Sweet Freedom	4 Play	--
14	KIM ENGLISH	Bumpin' & Jumpin'	Nervous	--
15	LA BOUCHE	You Won't Forget Me (Remixes)	RCA	--
16	DIANA KING	Find My Way Back	Work	--
17	LOVE & ROCKETS	Ressurrection Hex	Red Ant	--
18	LISA STANSFIELD	I'm Leavin	Arista	127
19	HYPERTROPHY	Beautiful Day	Tommy Boy Silver	129
20	BACKSTREET BOYS	Everybody	Jive	130'
21	JOCELYN ENRIQUEZ	Get Into The Rhythm	Timber!	128
22	RH FACTOR	The Bootleg	Warlock	--
23	INDIGO	I Don't Know What I'd Do If You Left Me	Euphoric / UK	132
24	PURE SUGAR	Delicious	Geffen	--
25	BYRON STINGLY	You Make Me Feel	Nervous	128
26	BRIAN McKNIGHT	Anytime	Motown	138 / 129
27	WINK	Simple Man	Ovum	--
28	SHANIA TWAIN	You're Still The One (Remix)	Mercury	--
29	RUFFNECK f/ YAVAHN	Baby You	MAW	--
30	BROOKLYN BOUNCE	The Real Bass	Edel	136
31	CLUB 69 f/ SUZANNE PALMER	Alright (Remixes)	Twisted	127
32	ROBIN S	Midnight	Big Beat	126
33	BYRON STINGLY	Testify	Nervous	126
34	DIMITRI FROM PARIS	Sacre Francais	Atlantic	--
35	JIMMY JAMES	Who Wants To Be Your Lover	Interhit	136
36	LENNY KRAVITZ	If You Can Say No	Virgin	--
37	2 UNLIMITED	Wanna Get Up	Byte / Belgium	--
38	KAMASUTRA	Happiness	Epic	--
39	ERIN HAMILTON	Dream Weaver (Remixes)	Trax	132
40	BILLIE MYERS	Kiss The Rain	Universal	--
41	TOWA TEI	Happy	Elektra	168/117/93
42	DARIO G	Sunchyme	Reprise	126
43	DEJA VU	My Heart Will Go On	Interhit	132
44	WAYNE G	Twisted	ffrr	126
45	KNIGHT BREED	Your Love Is Taking Over	Deeper	129
46	PROPELLERHEADS	History Repeating	Dreamworks	--
47	JANET JACKSON	Go Deep	Virgin	--
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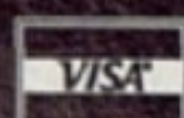
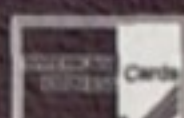


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Suddenly, I saw red flashing lights bounce off the trees. People stopped dancing and looked around. The way the night was going, I wouldn't have been surprised if it was a UFO landing in the middle of the swamp. No such luck. It was a U.S. Park Service ranger demanding to see our permit to have amplified sound in the middle of a protected wetland. Permit? What permit?

Law abiding disc jockey that I am, the music was shut down — despite two more hours on my contract. I was just starting to say my good-byes when the club president piped up. It seemed he and some friends had rented an overnight cabin in the park and "Wouldn't it be great to move the remaining kegs and music there and continue the party?"

The cabin was even smaller than the first building and the wooden floors were old. Still, you have to hand it to people who are determined to party against all odds! I

threw on a *Jive Bunny* CD and admired these revelers' tenacity. As more and more couples crowded onto the creaking boards, the violently shaking floor began to make my CD decks skip. How I wished digital buffers had been invented then!

Amid the grumbling of the now intensely inebriated crowd, I pulled the last trick out of my hat... an old library of cassettes I had made for just such an emergency. But I wasn't home free yet; the crowd's taste shifted to

top 40 and I discovered I hadn't updated the cassettes in years! We ended the night musically stuck in 1985. Now if *that's* not a nightmare...!

Starting as a Mobile DJ in New Orleans in 1979, Dan McKay is now owner of PartyHits! DJ Party Hosts in Seattle, WA.

But what brought the crowd to a feverish pitch wasn't my Chuck Berry megamix; it was the busy swarms of Buick-sized mosquitoes starting to pound against the window screens as night fell.

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Bayou Blues

BY DAN MCKAY

Every time I hear Charlie Daniels' Band sing "Legend of Wooley Swamp," memories of a nightmare gig on the Louisiana bayou come rushing back like the last sip of a potent New Orleans rum punch.

A local trade organization, for which I did a number of picnics, called me for their usual summer shindig. Only this year it was to be held at a national park built around an honest-to-goodness bayou. Yup. The kind with snapping alligators and big-as-your-head bullfrogs (who are nowhere near as articulate as the ones in those Budweiser commercials).

OK, maybe it wasn't as rustic as all that. At least they had one of those small (and I do mean small) prefab metal buildings where the kitchen was housed. Regardless, with barely enough room for my speakers and with 60 feet of extension cord to reach the outlet not occupied by the refrigerator, I pushed aside a few tables and cranked up the rock right on time.

There are three things Cajuns can't resist – crawfish, beer, and Fats Domino music. We had all three in abundance. The crush of bodies inside was swaying and sweating. But what brought the crowd to a feverish pitch wasn't my Chuck Berry megamix; it was the busy swarms of Buick-sized mosquitoes starting to pound against the window screens as night fell. That's when I realized the party organizers hadn't planned on such a large turnout. The crowd of guests didn't want to leave the building to be eaten alive by mosquitoes, and new arrivals couldn't get in to grab a brew.

What? No access to beer? This would never do! So to lure the guests out of the building so everyone could have access to the food, the clubs' officers decided the DJ would have to move outside to the surrounding greens. In the blink of an eye a dozen well-meaning partygoers were transporting my equipment. Their beer-addled climb down the precarious steps with my DJ coffin made me cringe.

I instantly realized that the client missed one small detail — the electricity was now about 150 feet away. If you've never used that many extension cords to pull enough amperage to power a good-sized rig, let me save you the trouble. You can't. Turn the mixer above four and the amplifier browns out.

The increasingly disgruntled client was wildly gesturing at me as if to say, "Hey, DJ! Are you a moron, or what?" Well, maybe I am, but at least I'm a *prepared* moron! No sooner than you can say "*Justin Wilson*," I simultaneously ricocheted a biting mosquito off my sweaty cheek and pulled out the smaller backup amp I always bring with me.

Alas, the swamp continued to work its voodoo upon me. With no walls to enclose the sound, the music carried about 20 feet. To be heard, I was forced to turn up the midrange to the EQ of a police bullhorn.

It was then and there I learned that well-balanced frequencies matter little to drunken Cajuns. The tinny sound perfectly complemented their requests for 1950's and 1960's music — it was like listening to a giant transistor radio. They loved it. I punched up "Louie, Louie" just as the last of the hazy sunlight disappeared behind the Spanish moss.



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